



Newsletter



Photo: Jim Four

Arise, Ye Subterranean Muses

Following bouts of 'shaking building' syndrome, hammering, pile-driving, shattered nerves and dust, the new concert/recital hall between the main Academy building and York Gate seems to be emerging from the pits of the earth. At the time of writing, poured concrete and wires are protruding from the ground. How and where all the earth and concrete went to remains a mystery, but somehow the building team has managed to remove it to enable the foundations to be laid. Next year staff and students will be even more delighted, when the hall is commissioned and becomes as much part of the general Academy fabric as have the 45 extra practice and teaching rooms, which have been in use since September. Inset are photographs of Siegmund Nissel coaching the Pavao Quartet in one of the beautiful light teaching rooms on the ground floor, and Professor of horn, Richard Watkins, with a pupil on the lower ground floor.

The front of the ground, first and second floors is at present occupied by a different team - this time fitting secure and light-controlled double-glazing 'boxes' inside the Georgian window frames. As the Collections area itself will be fairly low-lit, to protect displays, there will be quite an air of mystery between the teaching and display areas.

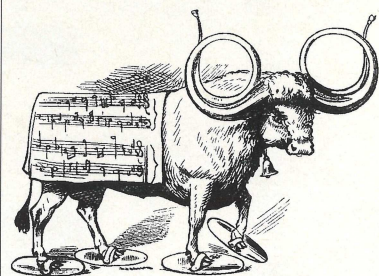
Apart from the obvious importance of the Academy's string instrument collection as a resource for students to use, so that they are able to gain experience performing on the best possible instruments, a major feature for visitors to the exhibition area will be the luthier's workshop. Projects, such as that of the *Mary Rose* Fiddles (see page 3), and liaison with organisations such as the Newark School of Violin Makers, will help give the museum a real living, working focus, as well as enhancing the Academy's research activities.

On the second floor will be instruments from the Mobbs Collection of historic keyboards, again giving students the opportunity of performing on instruments for which the music they are playing will have been written. To complement these two floors, the ground floor itself will provide a venue for changing exhibitions, making full use of the Academy's collections and with regular guest curators. We look forward to welcoming national and international visitors - performers, instrument makers, music lovers, general public and school children - with a full programme of activities. Watch this space ...

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PLUS MORE ...



An Academy ensemble performed Frederick Stocken's *Lament for Bosnia* at the opening by Her Majesty The Queen on 6th June of the Imperial War Museum's permanent Holocaust Exhibition

New arrangements for Opera training

In 2001 the collaborative postgraduate programme of opera training and productions mounted by the Royal Academy of Music and the Royal College of Music will have been operating for ten years. During this time both institutions have strengthened their work in opera training while developing distinctive areas of excellence. Each of the theatres has hosted some memorable productions and students from both conservatoires have gone on to build successful careers in the UK and abroad. The Academy and the College have jointly decided that the time is now right for each institution to develop its own separate training programme. Each institution will build a new programme around its own distinctive educational and artistic vision.

From September 2001, opera will be provided separately by the two conservatoires, each of

which will also mount their own productions. Collaboration will continue with occasional productions and projects in key areas of the operatic repertoire, where students from the Academy and the College will come together to provide enlarged forces.

Appointments

Congratulations to Iain Ledingham, who has been appointed Head of the Royal Academy Opera, and to Skaila Kanga, Head of the Harp department.

Honours



Ingrid Surgenor

Congratulations to Ingrid Surgenor MBE and Professor Barry Ife CBE, Vice-Principal of King's College London and RAM Governor, who received awards in the recent Queen's Birthday Honours List.

Name a Room

There are still opportunities to sponsor a room in York Gate. You could do this in memory of a colleague, an inspirational musician, a famous former student such as Sir Arthur Sullivan, Dame Eva Turner or Sir Clifford Curzon, or after yourself. Perhaps former students of a particular teacher would like to get together and name a room in his or her memory? Please contact the Principal, Professor Curtis Price, in the first instance, if you are interested in pursuing this idea.


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The 'Mary Rose' Fiddles

Following a recent *Galpin Society* article written by Mary-Anne Alburger about the two fiddles which were discovered on the *Mary Rose*, the Academy's instrument custodian David Rattray was contacted by the author with a view to making reconstructions of the instruments based on the remnants, which are currently in Portsmouth.

The instruments, which have now been freeze-dried as part of the preservation process, are rather crude - with backs and ribs made from ash, with spruce fronts. Both have small body-lengths; unfortunately, however, the necks are missing. Also found on the ship's lower decks were three sets of pipes and tabors, two drums and parts of an instrument case.

The reconstructions will be playable and will be displayed at the *Mary Rose* Museum in Portsmouth, alongside the originals. The reconstructions will be one of the first projects to take place in the Academy's new 'Living Museum', the York Gate Collection. Also involved with the reconstructions will be workshop staff Paul Wilson and Alex Apenberg.

The *Mary Rose* is the only 16th-century warship on display anywhere in the world. Built between 1509 and 1511, she was one of the first ships able to fire a broadside, and was a firm favourite of King Henry VIII. After a long and successful career, she sank accidentally during an engagement with the French fleet in 1545. Her rediscovery and raising were seminal events in the history of nautical archaeology. On 14th May 1966, the first modern dive was made on the wreck site. That dive, in conditions of almost zero visibility, was the first of many thousands looking for evidence of the wreck, and led ultimately to the ship being raised in 1982. The famous painting of Queen Elizabeth I dancing the Volta, shows a similar fiddle.

Technology Breaks

Thank you to Yamaha-Kemble

Yamaha-Kemble have generously supplied a range of state-of-the-art synthesizers, samplers and digital recording equipment to be utilised in a new digital recording and MIDI production studio. A new flagship hard disk recording console (the AW 4416) has been installed in the Manson Room for our composition, music & applied media and jazz departments, allowing for high-quality recording and digital editing, as well as providing students with hands-on experience of equipment used in the professional recording industry.

... and to Sibelius

A new purpose-built notation printing facility is now available for composition and MAAM students. Containing ten workstations and MIDI modules (an item of equipment which produces realistic orchestral sound), the software used is the extremely popular and powerful package kindly donated to us by Sibelius. In addition, all students are now able to access this package in the new computer laboratory in York Gate.

KEN REAY,
Head of Technology

Below - Woodcut from a book by Cornelius Bos, c.1540



Her Royal Highness the Princess Royal, Chancellor of the University of London visited the Academy in October. She is pictured with tutor Dr Timothy Bowers and students Evgeny Chebykin, Louise McGeoghan and Student Union President Tom Owen. Principal Curtis Price is on the right.
Photo: Peter Smith

Sounds alive, so tune in

You can now listen to recent Academy recordings on our website: www.ram.ac.uk. Performances include the Royal Academy Soloists (directed by Clio Gould) performing Elgar's *Serenade for Strings* (first movement) - we are grateful to the **British Land Company plc** for supporting this recording.

Mozart's *Sinfonia Concertante* with the RAM Sinfonia (conducted by Sir Colin Davis, with soloists Maxim Vengerov violin and Yuri Bashmet viola), also features, from the Mozart Gala Concert at the Royal Festival Hall in memory of Diana, Princess of Wales. There is also the Act II finale of Mozart's *Così fan tutte* with the London Royal Schools Opera, also conducted by Sir Colin Davis.

Jazz students are represented by *Yoass* composed by Chris Higginbottom and, from the chamber version of Mahler's *Das Lied von der Erde*, arr. Schoenberg, is *Das Trinklied vom Jammer der Erde* with the Royal Academy of Music Chamber Ensemble conducted by Edward Carroll with soloists Henry Moss, tenor and Miriam Murphy, soprano.

Future recordings planned are a 'world tour' of brass ensemble masterpieces including Strauss's *Festmusik aus Wien*, Elgar's *Severn Suite* and Gunther Schuller's Symphony. And, the complete *Le nozze di Figaro* with Sir Colin Davis, from 1999, with an historical performance CD for taping in late January.



A mega piano delivery arriving in York Gate in time for the beginning of term.
Photo: Jim Four

Blown away

HOWARD SNELL (1956) has recently joined the brass teaching staff at the Academy. He recounts some of his early days as a student.



Studying at the Royal Academy of Music resulted from auditioning for the Principal, Sir Reginald Thatcher, in a gracious light-filled salon in the Academy, somewhere up among the tops of the trees, it seemed. Playing on a cornet, not having a trumpet, I was of course delighted to be accepted, without having the slightest idea of what lay in store.

My parents moved to London from Scotland, where we had been living for seven years, my insistence on studying with George Eskdale being the deciding factor. I had no inkling that it would cost my father dear with the organisation for which he worked. He and I went down to the Besson shop and bought, as instructed, a C and B flat trumpet priced at around £120. Set against the average wage, today this price would be between three and four thousand pounds. This may well have accounted for a large part of my parents' savings.

Many factors influenced my progress through the Academy. On the one hand I could be critical and comment on elements in the training that were missing or fusty and dusty, but I would rather point to the distance I travelled in the time I was there, to the range of experiences across the arts and books that were revealed on the streets, but underpinning everything, the kindness of almost all of the professional musicians with whom I came into contact.

One of the few professors with an acid turn of phrase crossed my path at an early moment in my Academy career. Whether it was due to lack of numbers, or some form of rotation, I found myself, the innocent beginner, in the second week of the first term, which had started on or around my 17th birthday, sitting on the second trumpet seat in the First Orchestra. Clutching my still sparkling silver-plated Besson C trumpet, C being the pitch in which my teacher had instructed me to play it, I faced the Overture to *Hansel and Gretel* by Humperdinck, the first time I had ever opened an orchestral part.

I was entranced. Not only were there more beautiful girls than I had ever seen before in one place, but they were all expensively turned out, obviously sophisticated - many of them were bare-armed - and they all sat in front of me. Then the music began, and with the rich harmonies of sound pouring out of the opening bars, I could not have asked for more. The first trumpet, Ray Allen, prepared to play but told me to wait. The fanfare erupted, very well played, leaving me thrilled but also a little frightened, a feeling I had never before associated with playing. Ray then began to indicate the bars rest which led to the first of my notes, and whispered that I should remember that the part was written in

E. I had no idea what he was talking about.

When I began to play, the most awful nonsense came out. Disorientated and ashamed, I ploughed on. Apart from my total lack of preparation of the piece itself, I had no idea that 'transposition', for that is what I should have been doing, existed. The process of transposition involves reading music at one pitch, but playing it at a different pitch, according to the instrument being played. It is a kind of musical mental arithmetic essential to orchestral brass playing.

The conductor flagged the orchestra down. 'What on earth is going on?' he sighed more than complained, looking up at the brass with a general weariness. Tittering took place, accompanied by glances from some of the goddesses of a type that I didn't enjoy. The performance began again, with the same disastrous result, followed by a much greater hubbub. This time the conductor's comments were very acid and pointed: he indulged in some finely-honed wit delivered with practised ease: he was annoyed. But so was I. 'Mr Raybould,' I called out over the orchestra, 'I've just bought this trumpet and I can't play this piece for you today because I can't read it, but I will next week.' Fortunately, and silently, he accepted what I had said, the hubbub changed tone from laughing amusement to the old wives' variety, and he started again from the *Allegro*. He left me alone for the rest of the rehearsal, and in fact left me alone for the rest of my time at the Academy.

I had, however, learned one very valuable lesson - *preparation, preparation, preparation*. By the next week I hadn't learned to transpose - that took much longer - but I had written out and memorised everything and anything - in all the parts - that I couldn't read at sight. Playing was the easy bit.

Howard Snell was a former Principal Trumpet and Chairman of the London Symphony Orchestra. He was involved with the negotiations for the Orchestra's residency at the Barbican Centre. He left the LSO to develop a career in conducting, and writing and arranging music, later founding the Wren Orchestra, which worked with Capital Radio for a number of years. In recent years he has returned to an interest in brass bands, where he first played as a child, also developing a publishing company for his arrangements and compositions. His book, *The Trumpet* (Rakeway Music ISBN 0 9511 961 2 X), is widely used throughout the brass world. He is currently writing a version for student players of all instruments. Howard is married to Angela (née Swales, 1959), who studied violin with Molly Mack. Their daughter Juliet (1984) studied violin with Ralph Holmes.

The Christopher Horn Trust

'Music for Chris' is a CD of music for brass instruments featuring artists from the LSO, CBSO, Bournemouth Symphony, RPO, LPO, Prince of Wales Brass, London Brass and Onyx Brass. All proceeds will go to the Trust, which will help fund young brass players in the completion of their studies. Christopher Horn, who died in 1999, was one of the country's brightest young stars. He studied at the both Guildhall School of Music and Drama and the RAM. Priced at £14 incl p&p (for the UK), the recording is available from 'The Christopher Horn Trust', c/o 9 Scott Drive, Colchester, Essex CO3 4JD.

Your h♥art's content

Finding a way to make people happy is Clifford Mould's (1966) *Dine Online* website, the independent wining, dining and international travel review. There are reviews of restaurants throughout the UK (and yes, you can make your own contribution here), and the site also has links to independent wine suppliers from Tuscany and Umbria, news of new restaurants in the UK and a growing list of contacts from abroad. In addition, there are areas specialising in dining out in London and where to stay, on recommended Asian restaurants, a pub corner, and a list where children are welcome. You can also search the site for restaurants with live music, from opera to sitar recitals. Visit www.dine-online.co.uk or email dine@dine-online.co.uk to contact Clifford directly.

I recognise that!



Photo: Clarissa Bruce



Assessing future conservation plans for the Academy's collection of artworks and objects has meant drawing on the expertise of some of the country's major curators. We were delighted when Philip Attwood, from the British Museum's Department of Coins and Medals, paid a visit to take a look at the various medal dies, punches and medals held in the safe. Both Nikki Shedden, PA to the Director of Finance and Personnel, and I enjoyed our learning curve under Philip's guidance.

During the past two years I have very much enjoyed following up a personal interest in antique statues and transmission of their images. If you own one of the beautiful bronze or silver Academy medals designed by Benjamin Wyon in 1823, you will see how it referred to the famous statue of the Apollo Belvedere (Roman marble copy of a 4th century BC Greek bronze). This was thought to be the epitome of ideal male beauty. The statue was taken from Rome to Paris in a triumphal procession in 1798 in a garlanded case and displayed in the Musée Central des Arts - and taken back to the Vatican in 1816. The Academy's medal was modelled in 1823 - they can often be picked up at Collectors' Fairs (or as statue reproductions in garden centres!).

If you are lucky enough to have won one of the Charles Lucas medals for composition, *Mercury Teaching a Shepherd Boy to Sing*, designed for the Academy by Pre-Raphaelite sculptor Thomas Woolner, note how this was also taken from a classical source - a bronze seated Mercury which was discovered at Herculaneum - probably the most celebrated work of art discovered in the digs at Herculaneum and Pompeii in the eighteenth century, so made before AD79.

Two years ago Fiona Dunn and Isabel Broom, daughters of the Hon. Cecilia Cavendish Anderson and grand-daughters of Isabel Jay, who both studied at the Academy, donated portraits of their mother and also their grandmother. Using the original dies and punches from the RAM's collection, they are reintroducing the award of the Isabel Jay Medal (instituted in 1929). From this year, each winner will receive a beautiful copy of this medal, originally cast by John Pinches. We are again grateful to Philip Attwood, for his helpful advice, and to Matthew Holland from the Bigbury Mint.

We are currently looking at conservation issues concerning the paintings in the Bax Room, the Harriet Cohen Bequest, and at a further restoration programme of portraits and busts of British musicians.

JANET SNOWMAN

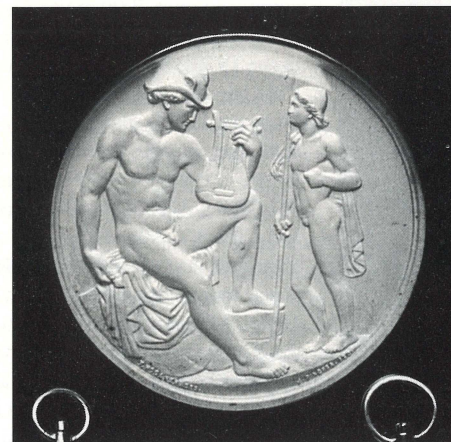
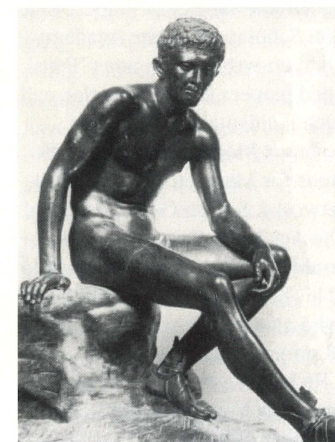


Photo: Clarissa Bruce

Send Out for More Skyhooks!

FRANCES PALMER, Curator, York Gate Collections



A first assessment of the instrument showcases - Frances Palmer deep in thought

'And what,' he simpered, 'does a lady curator carry in her briefcase apart from a spare pair of tights and a British Library reading room pass?' This sort of thing makes me rather cross, so I fished out three types of screwdriver, a set of vernier callipers and a corkscrew. A typical day's work might find me standing on one leg on top of a ladder adjusting a case mount, arguing with the published translation of the patent specification for the saxophone or discussing the need to print labels in a sans-serif typeface without right justification to offer the maximum assistance to partially-sighted visitors.

At this moment I have a lot of circles which need to be squared. I am juggling the need to protect objects from damage, theft and exposure to dirt while at the same time making them look attractive and inviting for the visitors. I told the designer that I wanted an invisible showcase that would withstand an attack with a sledgehammer while providing protection from sudden changes in relative humidity. I went to Edinburgh the other week to look at the end product, and very impressive it was, too.

You may be wondering about the skyhooks that I mentioned in the title. How else am I supposed to mount violins so that they are safe and secure while every square millimetre of wood is visible?

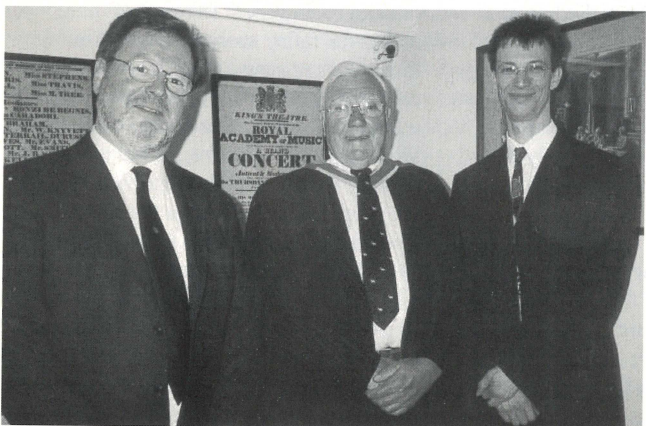
Honorands join Graduation celebrations



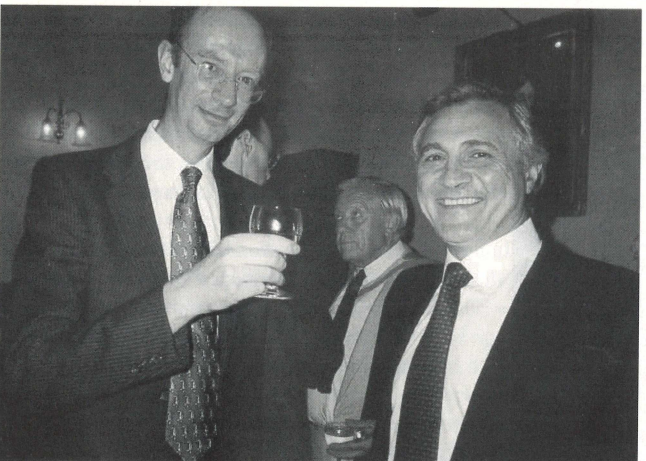
Conductor Valery Gergiev HonRAM with David Josefowitz HonFRAM.



Gundula Janowitz HonRAM and Charles Spencer FRAM



Head of Woodwind Sebastian Bell FRAM with Kenneth Essex FRAM and Registrar Philip White ARAM



James Wood FRAM and Kenneth Alwyn FRAM (at rear) with John Suchet, Chairman of the Friends of the Academy, and Orator at the annual Graduation Ceremony.
Photos Janet Snowman

Desperately seeking ...

Professor of viola, **John White**, wonders whether anyone knows of the whereabouts of Adam Carse's archive, particularly a viola concerto he wrote for Lionel Tertis before World War 1. John is grateful for any papers, music and photographs with regard to Tertis, and would be grateful if anyone would contact him with relevant information. He will be running a 'Two-Day Event' at the Academy in early November, for the 125th Anniversary of Tertis's birth.

Information centres

A new information pack on the Contemporary Music Centre of Ireland has been issued, available from 95 Lower Baggot Street, Dublin 2, Ireland. A new edition of the useful *Irish Music Handbook* is also now available. Email info@cmc.ie.

The British Music Information Centre has launched a new series of contemporary music concerts

Reed this

Deirdre Dundas-Grant (1946) has been made Chairman of the British Double Reed Society. 'Any oboes or bassoons out there who would like to be members, come and join us,' she writes. 'Gwydion Brooke and Lady Barbirolli are Presidents and Sir Charles Mackerras and Mark Elder are honorary members. We have a magazine and an annual Events Day with international players doing recitals and masterclasses, and lots of other useful happenings. It is interesting to try to collate all double reed news and information from around the country. Anything useful you might like to offer will be greatly appreciated.' Please contact 020 8946 6875.

this autumn. The Cutting Edge features 12 contemporary ensembles performing works written since 1960 with the emphasis on music from the most recent generation of composers. These take place at The Warehouse. Further information from www.bmic.co.uk or email concerts@bmic.co.uk

WEB-u-like?

Browsing on the internet always throws up interesting facts about Academy alumni.

Cyril Mockridge's music for pictures (from 1940 through 1952) at Twentieth-Century Fox, include famous films such as *The Ox Bow Incident*, *Cluny Brown*, *My Darling Clementine*, *The Late George Apley*, and *Miracle on 34th Street* and *How to Marry a Millionaire*. **Vanraj Bhatia** (1955) is one of India's eminent composers, whose output includes Classical works, musical scores for plays, art films, TV, radio and events. Vanraj studied with Alan Bush, Howard Ferguson and William Alwyn. He was presented with the President's Gold Medal for music to the film *Tamas* in 1988 and the Sangeet Natak Academy Award in 1989. Expressindia.com notes that as well as his major works, he has composed over 7000 major jingles. On the subject of jingles, **Eric Siday**, who held the Prosper Sinton Scholarship at the Academy in the 1920s, later moved to the USA, co-wrote the famous 'Pepsi Cola Hits the Spot' jingle, and helped pioneer the radio station call letter jingle. He also provided much incidental music for *Dr. Who*, and was the second person to buy a Moog. Among Siday's works in the USA were musical logos for Maxwell House Coffee, TV Guide, ABC-TV and Radio Networks, Screen Gems, Ford and CBS-TV. When a student at the Academy, Eric Siday met Canadian jazz violinist **Hugo Rignold**, also here in the 1920s, and it was this meeting which changed his direction. He died in the 1970s. **Michael Manuel** (1945), who also died recently, joined the Royal Opera Company in 1948 prior to becoming stage manager of Sadler's Wells Ballet. He became executive stage manager for the Metropolitan Opera, New York from 1957-64, when he was appointed General Manager of the Met.

Buried treasure

Eminent cellist **KEITH HARVEY** (1959) takes us on a personal journey through some of the performers who have most inspired him throughout his career. If only allowed cello recordings on his Desert Island, these are some he would choose.

My first recollection of a cello being played was when I was taken at the age of eight by my mother to a concert with the Liverpool Philharmonic Orchestra, in which she was a member of the first violin section. The great Pablo Casals was playing the Dvorák Cello Concerto. I remember vividly being aware that this was a great occasion, and rather naively, when I was informed by a member of the orchestra, with great excitement, that Casals was playing a Bergonzi, I replied that I could have sworn it was a cello!

My father owned a set (78s) of the famous recording of Casals playing the concerto with the Czech Philharmonic, and I spent many years wearing those records out. I have of course heard a great many performances since, but never anything quite to equal the magnificent oratory of Casals. Has anyone ever played the first solo entry in the concerto more resolutely? He gives me the impression of a knight in shining armour wielding a broad sword rather than a mere cello bow. In recommending Casals to modern ears, I would also suggest listening to his version of a Bach *Andante* arranged by Siloti, a transcription of an unaccompanied violin piece, in which he makes a truly profound statement in just a few bars. Not every note is absolutely perfectly in tune, and it's not without blemish tonally, but the overall effect is of supreme oratory. Similarly, he achieves this on his record of the Bach Chorale Prelude *Come Sweet Death*. Casals rarely offered charm - more often a Churchillian heroism.

At the age of nine or ten, I contracted polio, which slightly curtailed my more athletic interests. My parents, both violinists, introduced me to the cello, which could obviously be played sitting down. They encouraged me to listen to the great cellist Pierre Fournier, who also had polio. I loved Fournier's playing - he was a most aristocratic and poetic cellist. I have thought his elegant and suave playing of French repertoire to be ideal ever since those early days, and I would recommend the best 'Swan' (Saint-Saëns) I have ever heard on record, and a wonderful account of Debussy's *Beau Soir*. The Kodály unaccompanied Sonata is not a work generally associated with him, but is one of the finest performances I have heard on record.

Then came Emanuel Feuermann - a revelation. At this point I knew I wanted to become a professional cellist, and

Feuermann's recording of the Haydn Concerto has for me remained the model *par excellence* for this work. To hear him play short pieces, quite often extraordinarily difficult transcriptions, is again something unique. As a recommendation, listen to Chopin's *Introduction and Polonaise Brillante* or, for instance, arrangements of Handel's Adagio and Allegro or Albeniz's *Tango*, where he combines elegance, stupendous virtuosity and charm. Surely, in my view, this is a cellist just as much of the future as of the past.

Around this time I also became aware of Zara Nelsova and Anthony Pini. Zara Nelsova is probably the finest woman cellist I have ever heard. If you get the chance to hear her play the *Prelude* by Emmanuel Moor, Bloch's *Schelomo* or, to my taste, the finest Rachmaninov Cello



Zara Nelsova with the 'Marquis de Corberon' cello by Stradivarius, of 1726. During the French Revolution, Pierre Philibert Bourée, Marquis de Corberon, Lord of Troissereux and a music-lover, who was said to have formerly owned this instrument, was guillotined along with his son and his own father.

Sonata on record, you will not be disappointed. Anthony Pini's recording of the Elgar Concerto in the 1950s is, to me, second-to-none.

In 1999 I made my way to London, where I studied at the Academy with the lovable Douglas Cameron, whose reputation as a teacher was enormous and whose broadcasts had given me so much pleasure. By this time I was also aware of Douglas's most famous pupil, Derek Simpson, a cellist for whom I have enormous admiration. Derek had done his Recital Diploma when only in his first year of studies at the RAM. I subsequently heard his broadcast sonatas by Grieg and Schubert, the Tchaikovsky *Rococo Variations* and various concerti. As well as being a wonderful soloist, he managed to remain throughout his career the ideal chamber musician, as can be heard on the many recordings he made



Pablo Casals

with the Aeolian String Quartet. I also enjoyed many occasions sitting near him in film sessions, in which he sight-read the solos perfectly and with great panache. I treasure his sense of humour. He would say with great bravado, 'I'm playing the Dvorák next week,' and, after a short pause, he would mischievously play the first bar of the famous *Humoresque*. Although Derek recorded a tremendous amount for the BBC, on LP I can only remember finding works by Mendelssohn and John Ireland.

When I was 20, Douglas Cameron told me that the London Philharmonic Orchestra was looking for a Principal cellist, and encouraged me to audition. After being with the LPO for four years, I then joined the English Chamber Orchestra as Principal. Feeling the need for a refresher course and, having the Suggia Scholarship in my pocket, I went to Los Angeles to study with Piatigorsky, whom I had first heard live giving the British premiere of the Walton Cello Concerto - I had been enormously impressed. At that concert, he came onto the stage with his cello, the great Batta Strad, probably the greatest Strad of all, high above his head like a javelin (prior to playing the concerto he had given a marvellous talk to students at the Academy about the piece, his instrument and his work with Heifetz).

For me, Piatigorsky was the ultimate performer, sounding probably better live than on record. In fact, some of his most representative recordings are on video. Perhaps his recording of the Schumann Concerto is the finest, but for me it is through a film which he made of a recital, when in his fifties, which is probably the best introduction for those unfamiliar with his artistry. Apart from his great flair and musicality, students interested in technique will, I am sure, rarely have seen a flying staccato of this calibre. It is simply fantastic.

After my intensive six week period with the great man, I returned to England and was questioned searchingly by Douglas Cameron, who asked me what Piatigorsky had to teach me - put on the spot, I had to think of a quick response. I

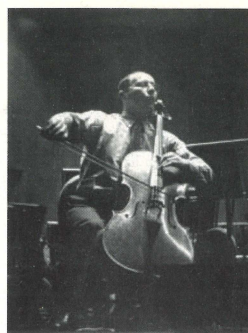
described one of the aspects of my playing that Piatigorsky had improved. He had encouraged me to close the left hand up, maintaining that the hand is strongest when it is a fist. Dougie turned to me with a quizzical look and said 'Do you mean to say you went all the way across the Atlantic just to find that out?' Alas, records of Douglas's solo playing would be very difficult to find, but it is easier to locate recordings of him performing with the London String Quartet.

I have always been interested in recordings of the great American cellists such as Frank Miller, Leonard Rose, Samuel Mayes, Eleanor Aller, Lynn Harrell, Stephen Kates, Leslie Parnas and the legendary George Neikrug, a delightful man whom I have come to know quite recently. Now in his eighties, and still playing virtuoso violin pieces on the cello such as Bazzini's *Ronde de lutins*, George, like me, has always been interested in extending the cello repertoire and including in his programmes extraordinarily difficult violin transcriptions. This tradition harks back to the middle of the nineteenth century. The first chair in the Berlin Philharmonic had been held by Arnold Foldes - a pupil of David Popper - Feuermann and Piatigorsky. An annual event for the orchestra was for the Principal cellist compulsorily to play Sarasate's *Zigeunerweisen*. Piatigorsky was horrified at the thought of being given only two weeks' preparation time to perform this! I am fortunate enough to own both the Foldes and Feuermann renditions of this event, but there is unfortunately no recording of Piatigorsky playing the piece, though I am sure it was a sensation.

George Neikrug's technique was inspired by Feuermann, with whom he tried to study with the intention and hope of emulating him; finding this to be less than successful, when in his twenties he took the advice of William Primrose and studied with the great violin pedagogue, Dounis. After an incredible 15 years of work with Dounis, he felt he was finally able to play more like his idol, Feuermann! I can assure you that, from seeing and hearing on video his version of Paganini's First Violin Concerto with the almost impossible Sauret cadenza, his technique had reached super-human level. His beautiful playing can be heard on one or two rare records, particularly *Schelomo* (conducted by Stokowski), and shorter works by Mozart, Ravel, Schubert, Wieniawski and others.

Even in today's climate of extremely fine cello playing and superb technique, nevertheless among the many cellists I greatly admire there are the occasional players who stand out in this super-human way. Among the young players is the Russian, Alexander Rudin, now in his thirties. When I first heard his recording of the Rimsky-Korsakov *Coq d'Or Fantasy*, an arrangement by his teacher of a violin transcription by Zimbalist, I couldn't believe my ears. This is cello playing of the highest order. Rudin has performed in the UK on several occasions without yet being able to really 'break-through'. Whilst not flamboyant by nature, in an age which is pre-occupied by image, his genius is evident to educated ears. I would also recommend his Grieg Sonata, a wonderful performance, Tchaikovsky's complete works for cello and Prokofiev's Sinfonia Concertante (Naxos), which has great beauty and is exhilarating in the extreme.

Knowing how difficult it can be to find rare recordings, and even not-so-rare recordings these days, if anyone is seriously interested in pursuing the legacy of great and eccentric cellists of last century, I'd be delighted to discuss performances on both recordings and film. Please do not hesitate to contact me through Janet Snowman at the RAM.



Emanuel Feuermann

New generations

ELISE BECKET SMITH has been a director of the Orchestra of the Age of Enlightenment almost since its inception. She has now turned her attention to developing the next generation of performers on period instruments by establishing a collection of instruments for the use of students.



The Betts Quartet - Sarah Moffat holding a Betts violin c1820, violinist Joe Harrop and cellist Henrik Persson holding instruments by Nathaniel Cross c1740, with David Rattray holding a viola by Henry Jay c1760. The ensemble's violist is Joanna Michalak. Photo Janet Snowman

The Becket Collection of period instruments of excellent quality is available on loan to music students and professional musicians for the study and performance of music, according to contemporary performance practice and on instruments similar to those in use at the time the music was composed. An independent body with charitable status, the Becket Collection is not associated with any one orchestra, ensemble or college.

The primary purpose of the Becket Collection is to give young musicians the experience of period performance, thus not only to encourage them to make it part of their professional careers, but also to inform their playing of music of the baroque, classical and early romantic periods.

The Collection's initial goal is to collect the instruments of small chamber orchestras of the classical period, in the first instance consisting entirely of British instruments, both eighteenth-century originals and modern copies of instruments of this period. These will be on loan to leading conservatoires in the UK, usually for an academic year.

In the longer term, the Collection will continue to acquire period instruments, both British and European, both original and copies, appropriate to the performance of music from 1700-1850. These will be on extended loan to individuals, colleges and period orchestras and chamber groups.

The Becket Collection is currently at the Academy and will be housed in the museum; it is curated by David Rattray.

WHY I can train YOU
to play the piano
brilliantly in a third the time,
with a quarter the work, at
tenth the cost.

IN MY STUDENT DAYS I adopted with zeal the injunction to Practise! Practise!! Practise!!! Its disastrous effect—temporary nervous collapse—led to the evolution of my Mind, Muscle and Keyboard System of Pianoforte Technique. I FELT THAT the old methods could not be the last word in piano study. I realised that in every player there is an immense potentiality of strength, flexibility, and increase of stretch which could be developed

Mr H. Broker, from Bristol House, Holborn Viaduct, EC1, obviously had all the answers

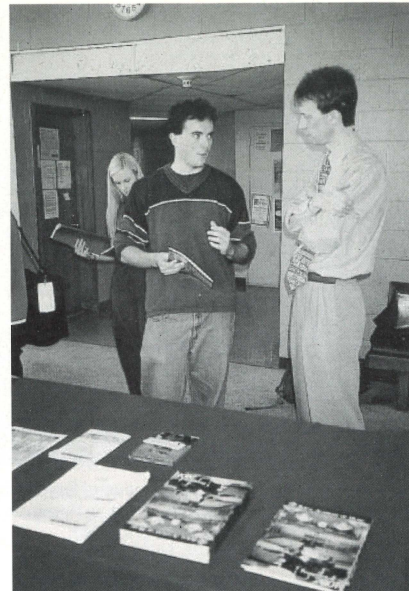
United stakes in the USA

In October Howard Davis, Professor of violin and chamber music, and Philip White, Registrar, took a second trip to the USA. Their mission was, with colleagues from the Royal College of Music and Royal Northern College of Music, to represent the British conservatoires at the Juilliard School, Manhattan School of Music, Mannes School of Music (all in New York), New England Conservatory, Boston, Northwestern University, Chicago, and Bloomington, Indiana – to talk to their students about life and education in the UK, as well as the prospects which can lie ahead following a period of study in Britain.

This ecumenical arrangement amounted to a *quid pro quo* response to a request made by four of the American colleges a year earlier to visit the UK for similar reasons. In reality, the Academy's contribution to this exercise has proved to be a valuable extension of a presence it has been developing in America for the last ten years.

In the early 1990s, the Academy made a conscious decision to explore the student market whilst simultaneously forging close links with various institutions. An audition centre was set up, firstly, at the College-Conservatory in Cincinnati – what began as a modest half-day of auditioning, gradually increased in time with the addition of a day of auditions at the Curtis Institute, Philadelphia. A decade later the Academy now visits The Juilliard School, MSM and NEC as audition venues and, on average, listens to around 50 students over a period of four to five days as part of its recruitment trip each March. The benefits of working closely with partner institutions and building new relationships has reaped rewards. The Academy is currently the only British conservatoire which can boast four working exchange agreements (soon to be five) with major American music schools. Furthermore, we now have an unprecedented number of individual contacts with various professors and ensembles based in the United States, some of whom are now on the Academy's staff. Consequently, the Academy is widely respected throughout America and is generally regarded as the foremost conservatoire in the UK at which to study.

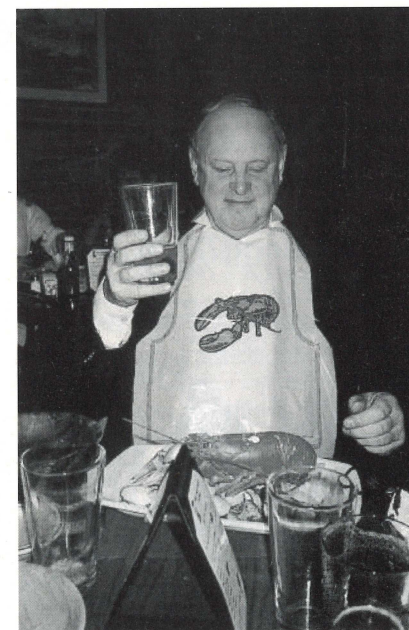
In return, the Academy benefits enormously from having a significant number of North American students (including those from Canada) studying at both undergraduate and postgraduate level. Principal-study subjects offered are diverse, and there is a particularly healthy



Registrar Philip White talking to a student at Northwestern University, Evanston, Illinois

contingent of brass players, singers and composers, as well as representation in most other subjects. The warm atmosphere and intimacy of the Academy has proved popular with American students helped, in no small way, by the Principal, Curtis Price, himself an American, who is in tune with their particular needs. Each year in November he adds to the usual festivities by inviting them all to a Thanksgiving Party.

The Academy recognises the importance and advantages gained from having an international population of such diverse cultural backgrounds. We value all our students equally and enjoy watching them thrive and develop in the Academy's special atmosphere. The American student population is part of this process: enriching the Academy and being enriched by what it offers. Long may they be an integral part of Academy life.



Howard Davis enjoying a well-earned lobster in Boston at the end of a gruelling week



Piano keys

Weight, tension, size ... no, not the usual female worries, but a website. A US-style list which includes fun facts about pianos, history, construction, who-owned-what-make, different piano sizes and their 'names' – interesting for both professional musicians and the classroom.

www.tiac.net/users/pianos/facts.htm

The Virtual Pianoshop,

www.pianoshop.co.uk is excellent for articles, information on individual makers, serial numbers, tuners etc in the UK.

String quartet groupies

www.lmconsult.com/xq_gidex.html brings to your living room a full alphabetical index by Lewis Morton of the world's great string quartets and their membership at different periods. If the search engine cannot find it, look up 'Griller Quartet' which will take you to the site.

Who owned which Strad

www.geocities.com/Vienna/1844/strad.html – if the search engine can't find it, just look up Stradivarius + Vienna.

Jobs & audition advice

A new website advertising orchestral positions in the UK, with further advice on auditions and repertoire, is www.musicianvacancy.com. Particularly useful are the friendly orchestral profiles outlining each orchestra's structure, repertoire and use of extra players.

International competitions

An American site for notices about international competitions is www.stonlink.atfreeweb.com – it is developing all the time, and is currently of most use to composers, keyboard players (organ, piano, harpsichord) and songwriters. When you look at it, make sure to use the Music Competitions bar at the top – otherwise you go round in circles. You will need to sign on – it is free!

Sing your heart out

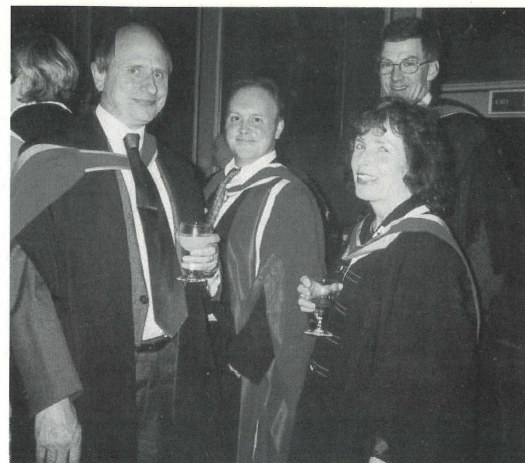
For opera, www.operabase.com is invaluable – the Resources section at the end of the first page gives access to free libretti and many other areas of use to singers and pianists. Another site, www.operastuff.com, is developing well. Both are useful for finding information on young artist programmes abroad for singers, and sometimes pianists.

Visiting London?

The Academy has agreed a discounted rate for hotel accommodation with Radisson Edwardian London Hotels Ltd. The properties are all in London and have been inspected during the last few months. All are at four or five star international standard. Any member of the Academy - staff, students and alumni - may take advantage of this rate for either personal or professional use. All bills are the responsibility of the individual concerned - rooms may be booked at the following hotels via a single reservations telephone number, 0800 374411 and you need to request the 'Royal Academy of Music Corporate Rate' when making a reservation. Participating hotels are the Hampshire Hotel, Leicester Square; Berkshire Hotel, off Oxford Street; Mountbatten Hotel, Seven Dials; Covent Garden, Kenilworth Hotel, off Tottenham Court Road; Marlborough Hotel, Gower Street; Pastoria, off Leicester Square; Savoy Court, Marble Arch; Vanderbilt, South Kensington and Radisson Edwardian Heathrow. Prices and brochures may be obtained from Simon Hobson, Academic Secretary on 020 7873 7335, email s.hobson@ram.ac.uk

Changing faces and places

Development Director Peter Shellard has left the Academy after twelve years of distinguished service. Welcome to Nicola Mutton, who becomes Concerts Manager in place of Leyla Gunes, who is now working for the King's Consort. Janet Snowman has a new role as Collections Registrar, and will also remain responsible for Alumni Development, to include various student support activities. The General Office, under Emma Malcolm, Assistant Estates Manager, will handle all internal and external and external bookings, and Samantha Pettit will now work on special Academy projects.



Academy staff, left to right: Christopher Elton, Head of Keyboard Studies, Michael Allis and Virginia Black, tutors, and Jonathan Freeman-Attwood, Vice-Principal. Photo Janet Snowman

It's that man again ...



Classical accordionist David Farmer (2000), centre, with Fergus Morrison (clarinet 1979) and violinist Richard Milone performing with the Orchestra of the Royal Opera House under Sir Charles Mackerras in the recent production of Martinu's *Greek Passion*. David could be seen and heard at various times in the production ambling about the stage and relaxing on the flytower - he was joined by Fergus and Richard for an on-stage wedding scene. David's forthcoming engagements include a tour of Holland with Icebreaker Ensemble, and performances as a featured soloist in *Karl Jenkins' (1967) Adiemus IV*, throughout Japan.

Suffering from the weather?

Three Old Woman Weatherwise an Interlude

Inscribed to MASTER MOORE, Almanack Maker

With Three Songs, Set to Music

the Words

By George Saville Carey

London, Printed & Sold at Bland's & Weller's, Music Warehouse, 23, Oxford Street, under the Bell

Old Master Moore is sure a Wonder.
He tells us when, with rain or Thunder,
It wills a Storm, and the Snow
There's naught but what this Man doth know.



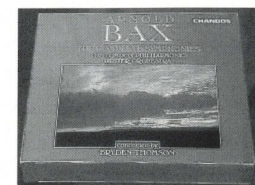
The Persons of the Drama, are
Goody Twitch, Goody Cramp, and Goody Rheum.

'The Persons of the Drama are Goody Twitch, Goody Cramp and Goody Rheum', Sheet music c.1790, inscribed to Master Moore, Almanack Maker

Listening corner ...



The Complete Bax Symphonies, with the London Philharmonic Orchestra and Ulster Orchestra conducted by Bryden Thomson (5 CD set, £25. CHAN 890610), is available on Chandos. **Sir Arnold Bax**, a former Master of the Queen's Music, studied and taught at the Academy. **Rumon Gamba** (conducting, 1998) conducts the *Film Music of Sir Malcolm Arnold* with the BBC Philharmonic. CHAN 9851 (soloists include **John Bradbury**, the orchestra's Principal clarinet, 1990) *The Film Music of William Alwyn* with the London Symphony Orchestra conducted by **Richard Hickox** (1967). **William Alwyn**, who also studied and taught at the Academy, was a pioneer in the great documentary film movement in the 1930s. He worked for the Ministry of Information during the war, composing for officially secret films to instruct the armed forces as well as films to boost home morale. For his outstanding contribution to the art of British Film, he was elected to Fellowship of the British Film Academy - his pioneer work helped establish the international prestige of British film music and paved the way for the present generation of film composers.



Also on Chandos, **Michael Schonwandt** (1977) conducts the Danish National Radio Symphony Orchestra and Choir in a recording of Schumann's Symphony No 4 and *Vom Pagen unter Konigstochter* (CHAN 9846).

Royal Academy of Music Newsletter

Survival Impulse

As Evelyn Glennie (1985) said on a BBC interview recently, she has learnt that life outside is 80 per cent business skills and 20 per cent performance. It is these skills which helped **GERALDINE ALLEN** (1974) to survive a change of career after a car accident.



The formation of Impulse Music Consultants occurred by accident - literally! A whip-lash injury in 1993, suffered in a car accident, ended my career as a solo clarinetist and, by 1995, having tried every available kind of treatment, I realised that I had to look for a new career.

In 1996 composer Sarah Rodgers and I formed the Impulse Classical Music Website (impulse-music.co.uk) in order to provide an online support service and promotional tool for classical musicians. This has now grown into a collective website of over 400 individual musicians, composers, festivals, publishers and other small and medium scale arts organisations. We are now receiving around 25,000 hits a week from over 60 different countries. As well as providing customised websites with streamed RealAudio samples, for a very small annual cost (currently £40.00) we host gateways so that people who have designed their own websites can take advantage of the traffic being attracted to our collective site.

The success of the Impulse site gave us the idea of providing an on-line sales outlet for the CDs and scores that many of our clients produce. Over the past year we have been developing the on-line shop, tutti.co.uk, which began trading in June. The catalogue of some 400 CDs, scores and musically related items are paid for by secure credit-card transaction and, in the few months the shop has been operating, packages have been despatched to Canada, the USA, Mexico, New Zealand, Australia, Germany, Norway and Italy as well as within the UK. Through tutti.co.uk, musicians are afforded the opportunity to distribute their work and to target a niche market of music lovers who are interested in high quality items which are not readily available on the mass market.

We also undertake consultancy work, which is the backbone of our business and, while it may not seem as exciting as the involvement with e-commerce, there is plenty of variety and a widening arena where our skills are being called upon. We

have worked with many different organisations and institutions including the RCM, BMIC, the Bournemouth Orchestras, ISM and Society for the Promotion of New Music.

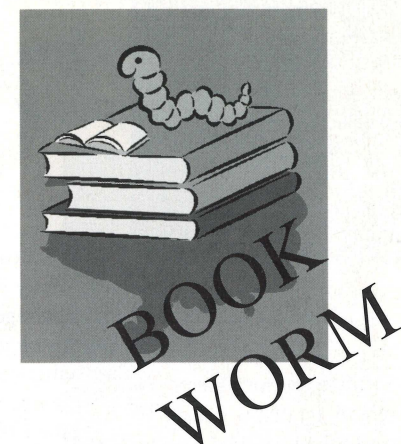
A further aspect to the Impulse portfolio is our involvement in running large-scale fundraising events, from concerts in the Royal Albert Hall, to an art auction at Christie's and, most recently, the Charity Gala Evening of the Grosvenor House Art & Antiques Fair. Impulse is now the project manager for the Charity Gala Evening which takes place on one evening during the Fair. Over the past three years we have helped to raise over £1.2 million for charity.

Having the road accident was devastating, and I continue to grieve the loss of playing professionally. It has, however, launched me into all sorts of endeavours which I would never have dreamed of being involved in had I continued playing full time. It has also made me appreciate how many different skills have to be developed and called upon in order to become a musician.

The acquisition of supporting skills has become a necessary element of the practicing professional musician's career and it is these skills which, after all, allowed me to survive when I lost the ability to play professionally.

By Royal Appointment

HRH THE PRINCE OF WALES has appointed student **Catrin Finch**, winner of the 1999 Lily Laskine International Harp Competition, as his Official Harpist. John Thomas, professor of harp at the Academy, was appointed Harpist to Queen Victoria in the 1870s, a position he held until his death in 1913, and John Cheshire, also professor of harp, was appointed Harpist to HRH The Duke of Edinburgh. Both also studied at the Academy (see photographs on page 33).

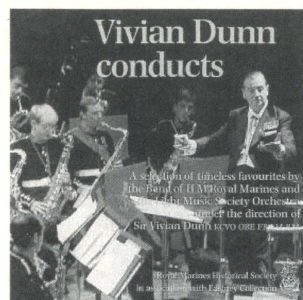


The Music Teacher's Companion. A practical guide by **Paul Harris** (1977) and Richard Crozier, with discussions on concepts and strategies which have often been unquestioned during years of teaching, plus lesson plans, pupil profiles, termly overviews and other information. Special editions are available for the UK, Malaysia and Singapore. Published by the Associated Board of the Royal Schools of Music. Email dbutler@abrs.ac.uk, tel +44 20 7636 5400 and fax +44 20 7637 0234

Alan Bush, Music, Politics and Life by Nancy Bush. Thames Publishing (ISBN 905210 83 2), available from William Elkin Music Services, Station Road Industrial Estate, Salhouse, Norwich NR13 6NS

As I Live and Breathe - a Singer's Story by Norman Tattersall (1952). £14.99 from William Elkin Music Services, Station Road Estate, Salhouse, Norwich NR13 6NS (ISBN 0 903413 85 X). Norman, a Fellow of the Academy, has championed many works by composers such as Arthur Bliss, Lennox Berkley and Benjamin Britten and has given many masterclasses and lectures in the USA and Canada. He was formerly Head of Singing and Director of Opera at the School of Music, Colchester Institute. He is the founder and chairman of the RAM Guild and a member of many distinguished adjudication panels. Norman's first publication, *Singing in a Nutshell - a dozen DOs and DON'Ts*, is popular with both teachers and singers.

British Light Music, a personal gallery of 20th-century composers by Philip L Scowcroft, is available from Thames Publishing. Much of the wonderful material is available from Philip Scowcroft's excellent 'Garland of British Music' website. A truly interesting read, particularly with regard to those many eminent musicians involved in this area, who studied at the Academy.

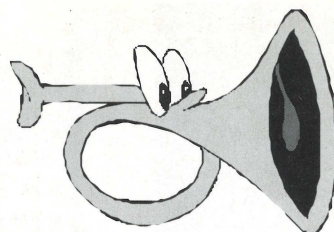


Sir Vivian Dunn

Fiddler on the March - the biography of Lieutenant Colonel Sir Vivian Dunn KCVO OBE FRAM RM by Derek Oakley, is published by The Royal Marines Historical Society, 60 Mayford Road, Lonson SW12 8SN. Tel 020 8673 6157. Sir Vivian, who attended the RAM in the 1920s, was a renowned composer, arranger and conductor. The author tells of Sir Vivian's classical music career nearly foundering in a London night club, upsetting the military band fraternity at the age of 22, the influence of his mentors such as Sir Henry Wood, Sir Adrian Boult and others, and of his remarkable career which culminated with the EMI Gold Disc and the honour of being the only military musician ever to receive a knighthood.

The Royal Marines Historical Society has also issued a CD of favourites by the Band of HM Royal Marines and the Light Music Society Orchestra under the direction of Sir Vivian. It is distributed by Eastney Collection, 60 Mayford Road, London SW12 8SN, as is the book (£19.95 plus UK p&p £2.95). ISBN 0 9536163 0 4.

Hot on the heels of the announcement of the second edition of the Academy's **Masterpieces of Italian Violin Making 1620-1850** (see rear cover), comes **The British Violin**, the important and handsome catalogue of the 1998 exhibition *Four Hundred Years of Violin & Bow Making in the British Isles*. Produced by the British Violin Making Association. Inquiries to John Topham, 114 Mid Street, South Nutfield, Redhill, Surrey RH1 4JH. email: secretary@bvma.org.uk



Student news

Pianist **Inon Barnatan** recently performed in the Concertgebouw Hall in Amsterdam with the Netherlands Chamber Orchestra as a result of success in the Holland Music Sessions.

Joseph Crouch cello, **Molly Marsh** and **Hannah McLaughlin** baroque oboes and **Graham O'Sullivan** baroque flute auditioned successfully for the European Union Baroque Orchestra.

Ji-in Byun (Junior Academy) won 4th Prize in the Krainer Piano Competition in the Ukraine and 1st Prize in the Piano category (2nd Prize overall) in the Yokosuka International Youth Music Competition in Japan.

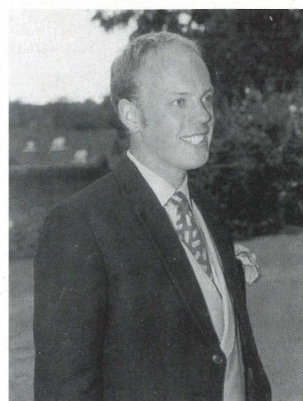
Clinton Cormany has been awarded a grant from the Geoffrey Parsons Memorial Trust for Accompanists.

Elizabeth Couling oboe won the Woodwind Section of the BBC Young Musician Competition 2000.

The **ConTempo String Quartet**, Leverhulme Chamber Music Fellows at the Academy, won 3rd Prize and the Audience Prize at the London International String Quartet Competition, 1st Prize in the 'Valentino Bucchi' International Competition in Rome and 3rd Prize in the 8th 'International Franz Schubert and the Music of Modernity Competition' held in Graz.

Chiao-Ying Chang won 2nd Prize in the Dublin AXA International Piano Competition, also winning the prize for the best concerto performance in the finals and the best recital performance in the semi-finals.

Yewgenij Sudbin was a finalist and 5th prizewinner in



Adam Green

the same competition. He also won second place in the Vendome Prize, the new prestigious competition for musicians from all European conservatoires (open to pianists in 2000), and performed in the final rounds in Paris in November.

Ning Feng was awarded 2nd Prize in the 2000 Yehudi Menuhin Competition for Young Violinists.

Adam Green has been invited to sing the baritone solos in a performance of the Brahms *Requiem* at the Royal Albert Hall (conductor Sir David Willcocks) on 11th May. In November he gave a recital with pianist Luminita Berariu to mark the refurbishment of the Wyatt Room at Powderham Castle, Devon, by invitation from the Earl and Countess of Devon. Adam also holds awards from the Ian Fleming and Countess of Munster Charitable Trusts. Earlier this year he won 2nd Prize in the Anglo-Czech International Vocal Awards.

Carl Herring was awarded 2nd Prize in the Admira International 'Young Guitarist of the Year' Competition.

Daniel Brian Hughes clarinet won the Blue Riband Prize for

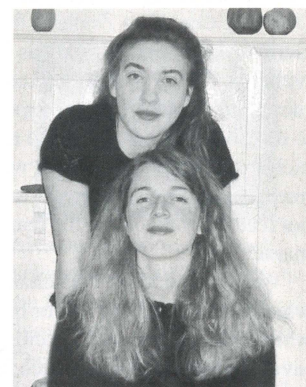
Instrumentalists over 19 at the National Eisteddfod of Wales.

Editha Konwitschny (MMus, violin) and **Rita Zimmermann** piano gave recitals at Leipzig's Mendelssohn-Haus in September and October. The second was a concert for a small but important audience: the sponsors of the Mendelssohn-Stiftung-e.V (Mendelssohn Foundation) and its curator, Kurt Masur. The house was restored in 1997 and the original flat. Here Mendelssohn lived and died, and the flat is now converted into a museum with a concert room, where the famous Sunday Morning Concerts were held by the Mendelssohn family, with guests such as Clara and Robert Schumann, Fanny Hensel-Mendelssohn, Franz Liszt, Ferdinand David, Friedrich Hermann and others. Mendelssohn lived in Leipzig between 1835 and 1847, where he founded the Gewandhaus Orchestra and the first music college, named after him. Editha and Fanny were invited to return in November to perform a programme of works written by the composer's friends, to show his influence and inspiration he had on the great musicians of his time, and to commemorate the anniversary of his death on 4th November 1847.

So-Yeon Kim won 3rd Prize in the Dudley International Piano Competition.

Simon Lowdon percussion won the Gold Medal in the Final of the 2000 Shell-LSO Competition held in June.

Jody Jenkins and **Christopher Ridley**, timpani, won Silver Medals.



Violinist Editha Konwitschny and pianist Rita Zimmermann

Ying-Hsuan Lee was a finalist and prizewinner in the competition for young pianists 'In Memoriam Artur Rubinstein', in Poland.

The **Matiz Piano Trio** - **Kotono Sato** violin, **Fanny Bray** cello and **Tomoko Ono** piano won the International Piano Trio Competition Decouvertes Musicora 2000 in Paris in April.

Organist **Matthew Martin** was joint prize winner in the New College Oxford's Millennium Competition. His piece, *The Feast of Pentecost*, was broadcast by the BBC in June.

Sonja Prentice soprano won first prize in the 2000 Jackdaws Vocal Awards held at Great Elm Parish Church in October.

Dominika Rosiek violin recently won the Eastbourne Symphony Orchestra's Young Soloist Competition. She will play the Tchaikovsky Concerto later this year.

Pianist **Shu-Wei Tseng** gave a two-piano recital in Weill Hall at Carnegie Hall with her former teacher, Dr David Uekvitz, to celebrate his 70th birthday. Five years ago they performed together to celebrate his 50th anniversary of piano teaching. She looks forward to performing with him again, hopefully in the main Carnegie Hall.

Yuka Tsuboi won 4th Prize in the Lipizer International Violin Competition in Gorizia, Italy, and 1st Prize in the Japan International League of Artists Music Competition.

Ashley Wass reached the final of the Leeds Piano Competition - the first British pianist to do so in 20 years.

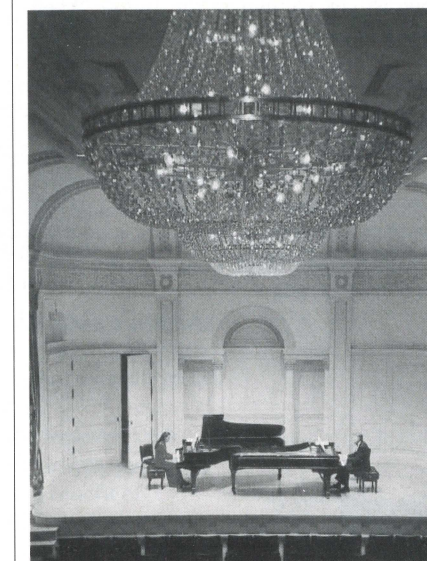
Sarah Watts won the 2000 Howarth Clarinet Competition, open to any clarinettist studying at a UK institution.

Charys Green (clarinet) appeared as soloist with the Philharmonia Orchestra in a performance of Copland's Clarinet Concerto at St John's, Smith Square in November, as a result of winning a KPMG/Martin Musical Fund Scholarship.

Do you own unwanted instruments?

Tim Smith is a second year undergraduate studying composition with Paul Patterson. Since July, Tim has been working regularly as a playworker at Charlie Chaplin Adventure Playground in Kennington Park, which is run by the charity 'Kidsactive', which seeks to promote play opportunities for children with disabilities and special needs. Recently he has been trying to incorporate musical activities into his playwork. The playground is desperately short of musical instruments, and so donations of unwanted or second-hand instruments, particularly percussion, would be very welcome. Tim can be contacted through the Academy's internal mail system.

Heather Tomala performed the Richards Recorder Concerto at Haslemere Festival in December (conductor Darrell Davison), and also directed a concert of Baroque music by Bach, Caldara and others at St Marylebone Parish Church, performing Brandenburg Concerto No 2 and the Grauer Recorder Concerto. Heather, who also plays harpsichord, has a duo with **Luke Green**. Together their repertoire consists of music by Handel, J.S. Bach, W.F. Bach, Pasquini, Mattheson and various Renaissance composers - and will soon include works by Mozart, Le Roux and Couperin. As a recorder and harpsichord duo, they perform works from the Renaissance to Baroque - with a lively and delightful presentation. Heather can be contacted directly on 07980 638937.



Shu-Wei Tseng and David Uekvitz

Natalia Lomeiko wins Paganini Competition



Student **Natalia Lomeiko** has won First Prize in the prestigious Paganini International Violin Competition in Genoa - without doubt one of the very highest accolades to be awarded to a current student of any British conservatoire. In the final round on Sunday 8th October she performed the Brahms Concerto and the virtuosic first movement of Paganini's Concerto no 1 in D major.

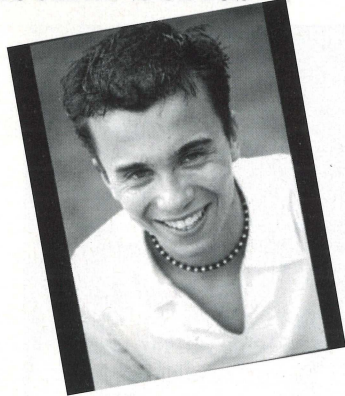
One of Natalia's rewards was the rare privilege to perform with the famous Guarneri del Gesù 'Cannon' violin, on which Paganini built his spectacular career. Only winners of the Paganini Competition are generally invited to play the violin, which is displayed throughout the year in Genoa.

Natalia Lomeiko was born in 1979 into a musical family in Novosibirsk and, at the age of six, she began her formal studies with Alexei Gvozdev at the Special Music School in her home town. She moved to Britain in 1992 to continue her studies at the Menuhin School, and a year later won the Audi Junior Musician of the Year.

In 1996 she made her debut at the Royal Festival Hall, performing the Tchaikovsky Concerto with the Royal Philharmonic Orchestra, and at the Barbican Hall, with the Bach Double Concerto. She currently studies at the Academy with Hu Kun, who this year has already celebrated successes in other major competitions by pupils **Ning Feng** and **Yuka Tsuboi**.

The late Lord Menuhin acclaimed Natalia as 'one of the most brilliant of our younger violinists', and in March 1999 *The Strad* reported that she 'took impressive command of the highly strung romanticism of Glazounov's Violin Concerto ... her technical mastery was magnificent'. Other major prizes awarded to Natalia include two Special Prizes at the Tibor Vargas International Competition in Sion, 3rd Prize in the 1998 Antoni Stradivari Competition in Cremona, and 5th Prize in the Tchaikovsky Competition in Moscow.

The St John's, Hoxton Lunchtime Recital Series



Matthew Cooke

Following an excellent response from information in the last *Newsletter* promoting this new series, the St John's, Hoxton Lunchtime Recital Series goes from strength-to-strength. Now well into its Autumn/Winter 2000 season of concerts, we are rapidly building a strong audience from the diverse community which makes up London's East End, attracting both business audiences on their lunch breaks and the local residents, unemployed and the old people of the area.

Working on a non-profit making ethos, the series runs purely as a platform for musicians to run programmes and new works through in front of a supportive and 'open' audience. Entrance is free, but a collection is made at the end of the concert with me at 321b Chapter Road, London NW2 5ND. Tel 07976 371699.

Royal Over-Seas League Music Competition

Congratulations to **Sarah Field** trumpet (1999) who won the Worshipful Company of Dyers Award for Woodwind and Brass, **Ben Nabarro** violin (1998) the Strings Award and **Philip Moore** piano (1999), the Parnell Award and JRB Trophy for an Accompanist.

Several classes from local schools are usually in attendance, and are always enthralled and well-behaved, no matter what you throw at them! All we ask is that performers make their programmes as interactive as possible, keeping in mind questions such as 'How does your instrument work?' and 'What can you tell us about the piece you are performing to help us understand/enjoy it as much as we can?'

The church is situated five minutes from Old Street tube station (Zone 1) in the centre of Hoxton/Shoreditch. The acoustic is fantastic and facilities are good, too. The church houses, in the newly-renovated crypt area, a gym and an employment centre, as well as a cafe. The piano, an upright, is regularly tuned and, although not a grand, is even and well enhanced by the acoustic. We hope to get a grand in the future, when adequate sponsorship allows.

Whilst there are new developments in the pipeline, we are currently looking for musicians interested in playing for the January-April series. Anything goes, really, as long as you love playing and you think you can bring that across to an audience. We would love to have you get in touch with me at 321b Chapter Road, London NW2 5ND. Tel 07976 371699.

Matthew Cooke

The Glenilla Arts Foundation

I took over the organisation of The Glenilla Arts Foundation in 1985 and formalised what had been ad-hoc chamber music concerts into a series in which young musicians could gain experience before an audience and seasoned performers could prepare for forthcoming recitals or recordings. The range of concerts since then has included such artists as Bernard Roberts, Steven Isserlis, Alexander Baillie, Colin Carr, Robert Cohen, Jonathan Dove, the Endellion String Quartet, the Raphael Ensemble, Dominic Harlan, the Dante String Quartet, Mark Swartzentruber and David Russell.

I realised that the artist-based philosophy that I have nurtured over the last fifteen years had paid off when I began noticing that musicians were mentioning in their biographies that they had played at Glenilla Road. They have every right to be proud of appearing in the series as the concerts are, more often than not, quite outstanding. The current season is no exception and opened in October with a stunning performance of the Schubert Grand Duo given by the celebrated pianists and Academy professors, Piers Lane and Hamish Milne.

Several RAM students feature this season, including the Neugarten Piano Trio – violinist **Tamás András** with cellist Martin Rummel and pianist Steven Neugarten; soprano **Betsabée Hass** and **Robert Gurvits** (piano); the Bax Duo – **Gregory Sheppard** (viola) and **Graham Waugh Bennett** (piano) on February 18th; **David Farmer** (classical accordion) on March 18th; **Helen Davies** (violin) and **Daniel Smith** (piano) on April 22nd; and **Robin Michael** (cello) on May 20th. Highlights of the last season included exceptional performances from Academy students **Katherine Warren** (flute) with **Juliet Allen** (piano), and medieval music group **Mediva** directed by **Ann Allen**.

Although the current season is underway, artists who might find a performance at this venue useful for 2001/2 should contact me at the address below. No performance fees are available for these concerts as they are intended to benefit the performer as much as the audience. We would also appreciate any help in distributing publicity material in order to maximise the potential for promoting young artists.

You are welcome to contact me at The Glenilla Arts Foundation, 10 Belsize Park, Hampstead, NW3 4ES

Andrea Hess ARAM

Associated Board exams; Past, Present and Future

CLARA TAYLOR (1971), Chief Examiner of the Associated Board of the Royal Schools of Music, has some encouraging news.



Clara Taylor with Alex, her British Blue cat

The words are so evocative – Associated Board examinations. If you took them yourself, memories will come rushing back, the place, the examiner, even the pieces seem indelibly associated with these milestones.

Begun in 1889 by the 'Musical Knights', who included such luminaries as Sir Hubert Parry and Sir Charles Groves, the Board was established so that children should have the benefit of impartial assessment of the highest order. The Board has flourished and extended its reach to 86 countries. Examiners are just as likely to travel to the exam venue by Jeep through Malaysian jungle as to arrive by train or bus in English suburbia. Every year large teams of examiners travel to Hong Kong, Singapore, and Malaysia, spending months assessing the many thousands of candidates who present themselves, trusting in our worldwide gold standard.

Looking back to our own early experiences with the grades, it seemed that most examiners were venerable organists – full of authority, but sometimes a little short of human warmth, especially in their written reports, the dreaded mark sheets. At the time, these were the first notification of success or failure. Certificates arrived later, after the event had lost its impact. Today, the results are usually posted within a fortnight, with the mark form, certificate and entry form for the next session complete in one envelope. These days, the training of potential new examiners is rigorous. Many may be surprised that the first topic to be discussed is the relationship between the examiner and the candidate. This brief but crucial exchange of 'vibes' can make all the difference to the candidates' state of mind and therefore their performances. The Board places a very high priority on an examiner's ability to create an atmosphere in which the candidates can do their best.

The writing of the mark form is an art in itself. It has to be completed at great speed, as the average Grade 1 exam takes only ten minutes, with the pieces flashing past faster than the speed of the examiner's pen. It is our aim to give encouragement to every candidate, regardless of the result, and strengths and weaknesses must be fairly balanced to successfully reflect the mark. New examiners are always challenged by the application of what we call the three M's (Manner, Method, Marking).

Examining is certainly one of the most demanding and tiring

jobs in the musical profession, so why do people do it, continuing to work for the Board for decades with undiminished commitment and enthusiasm? The reasons are many, but the endless grind of mediocre performances usually ensures that those motivated only by financial reasons, or the ego trip of being important, quickly realise that this job is not for them. An appreciation of the importance of these events to every candidate lies at the heart of the work. Equally important is a wish for the candidates to feel that they have done the best they could, and have had a fair hearing. Whilst being absolutely honest in their assessment of the musical outcome, examiners should bear in mind the words of the famous Dunhill song, *The Cloths of Heaven* – 'Tread softly, for you tread on my dreams'.

It is encouraging now to be able to welcome new members to the examining panel who have already achieved distinction in their own professional areas. With the huge growth in numbers of candidates throughout the world, we are continually looking for musicians who are equipped on all fronts, and who will undertake the responsibilities of examining in the right spirit. Whilst it is important that we expand the team in relation to the demand, it is absolutely vital that every member of this Panel approaches the task with energy, care, passion, and commitment.

After 100 years of steady growth, the Board is now the clear leader, covering 80% of the world's music examinations and supporting teachers, candidates and parents in their efforts at all levels.

If you would like to know more about the Board, or are interested in becoming an examiner, please contact me on 020 7467 8267, or chiefexaminer@abrs.ac.uk.

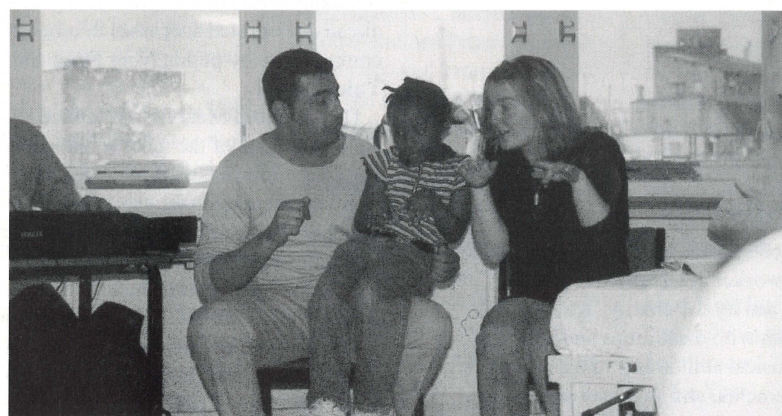
Everyone loves a Parade!



South African student Guy de Villiers (centre), holding the University of London's parade banner

Some might call it 'the opportunity of a lifetime'; others, being in the wrong place at the wrong time'. Representing the Academy in HM The Queen Mother's one-hundredth Birthday Parade was certainly quite an experience. There we were, 14 representatives of London University colleges, in full academic dress on a baking hot afternoon in Horse Guards Parade. Between the shouted instructions from military personnel, all manner of farm-yard noises and fainting Wombles, the dress rehearsal seemed more of a pantomime than a Royal tribute. Looking back on it, when the cameras were rolling, the choirs singing and the Queen Mother addressing us all, it did seem momentous – a bit of history in the making.

Guy de Villiers



How Many Legs has Daddy Longlegs Got? Students Samantha Mercer and Navid Naqvi from the Musical Theatre Department working with children at St Mary's Hospital, London, in May, the project supported by The Diana, Princess of Wales Memorial Fund.

A French Notebook



Roger Steptoe
Photo Oswald Guerra y Villar

In June an orchestra visited full of friendly ex-RAM faces. It seemed well-known that I live out here. Where, they weren't sure. The usual mixture of approval and amazement has now become normal. I'm not a million kilometres from London. I leave my local station at eight in the morning and I'm in Waterloo at three the same day. One tourist from Penzance said it takes her longer to get to Paddington. So much for British railways.

France has a standard of living better than I could ever afford in England. For a start, the French seem more adapted to culture, and financing projects is easier. But they've succeeded in making the Napoleonic paperwork into an art form. Not everything they do is perfect, but they do it all in style. Orchestras take to new music as naturally as breathing. Every season has its fair share of the rare and unknown.

For the French, British music is Purcell, Elgar and Albert Ketelbey. Britten is admired for not sounding pastorally English and, at the IRCAM, it's still possible to hear Jonathan Harvey. But out of Paris, for example, you'll find the young French clarinetist, Nicolas Baldeyrou, Dutch conductor Arie van Beek and one of Europe's finest chamber orchestras, the Orchestre d'Auvergne, including my own Clarinet Concerto next March alongside music by Tippett and Birtwistle. And in February 2000, the Orchestre Régional du Limousin under Guy Condette will give five performances of *The Other Side of Winter*, which they've commissioned from me for another all-British programme of Elgar, Britten and Vaughan Williams. In July, Philip Fowke's piano quartet with Nona Liddell, Elizabeth Turnbull and David Kennedy came to France with my new *Trois romances sans paroles*, hotfoot after its première in the UK.

Each week I produce two classical music radio programmes and monthly I write in France's national English language newspaper, *The News*. January sees the

opening of the new music studio, the next phase of a rapidly developing music publishing company and, in Easter, the start of international masterclasses. For the first time in years I can play the piano, rehearse and enjoy music without annoying the neighbours. And it's possible to walk to the shops, breathe some fresh air and watch the Vézère River snake its way to the Dordogne.

Entering into a totally different system has not been easy, despite the glossy magazines luring unsuspecting Brits across the channel. I've had considerable luck to build up professional contacts, encouraged by family, good friends and my publishers, Stainer & Bell.

Roger Steptoe

Cornish Cream

Lovers of Lamorna Cove in Cornwall might like to join KENNETH FRASER ANNAND (1976) for a holiday at his new venture

BURNEWHALL, pronounced Bur-newal or Ber-nowal, is a substantial granite Farmhouse built in 1849 by a mine captain, and part of the Cornish Estates of Lord Falmouth. Standing on top of a windswept headland, it has panoramic and stunning sea views and is 1/2 a mile by private track to the very beautiful Penberth Cove. We are in the heart of the Real Cornwall, and in an ancient area of great historical interest, and ideally placed for the study of ornithology and bird watching holidays. A couple of miles down the road is the quaint and excellent local pub, the Logan Rock Inn, named after the famous near-by Logan (logging or rocking) Rock. Game (in season), local fish, old fashioned puddings, the best Tiramisu in the world, and Cornish clotted cream is ever present! Musical Appreciation Specials and Cornish Heritage Breaks for Singers (next year), will take place during concert weeks of the International Music Seminar at Prussia Cove. Burnewhall Farmhouse, Nr. St. Buryan, Penzance, Cornwall, TR19 6DN. Telephone and Fax: St. Buryan (01736) 810650

E-Mail: kennethfraserannand@appleonline.net or take a look at www.appleonline.net/kennethfraserannand

Going South

Postgraduate cellist ROBIN MICHAEL looks forward to playing in South Africa

Last summer, when studying with Colin Carr at the Appeldoorn Festival in Holland, Robin Michael met the UCT String Quartet from Capetown, South Africa, with whom he struck an immediate rapport. The violist, Xandi van Dijk, invited him visit South Africa to play with the UCT Chamber Orchestra, which he directs. The same month, Robin had been appointed Principal cello of the Broomhill Opera Company, who have recently performed Britten's *Turn of the Screw* to critical acclaim.

Charles Hazlewood, conductor of Broomhill Opera, had co-incidentally taken over the artistic directorship of the Spier Festival, outside Capetown, with a view to training young professional South African musicians to put on productions of both opera and orchestral concerts. As a result, Robin will be visiting South Africa for the three week Festival in March, where he will combine both opportunities and perform the Haydn concertos with the UCT Chamber Orchestra, and the Haydn Sinfonia Concertante with the Spier Festival Orchestra, along with three soloists from South Africa. There will also be a series of chamber music concerts, including works by Bach, Beethoven, Schubert, Ravel and Schnittke. Robin will also be involved in coaching the South African musicians and taking part in Broomhill's education project in the township areas. Any local inquiries could be made to the Spier Festival office.

Baroque String Playing

As a member of The Parley of Instruments, since 1981, **Judy Tarling** (1967) has taken a leading role in the formation of the first reconstruction in modern times of the earliest (16th-century) form of violin band. The Parley have made numerous recordings using these instruments, as well as the more familiar Baroque type. Judy's recent book on baroque string playing fills a gap on the string player's shelf.

Baroque String Playing for ingenious learners, includes a free CD of The Parley of Instruments playing 17th-century music and is available from Corda Music Publications, tel 01727 852752 or email orders@cordamus.demon.co.uk. Based on historical source material and Judy's experience as a performer, the book is being recommended by leading teachers of the baroque violin. As well as playing violin with The Parley of Instruments, she is also Principal viola of the Hanover Band and Brandenburg Consort, and has given seminars at the RAM. (ISBN 0-9528220-1-6)

Golden Legends

As Monica Mason, Assistant Director of the Royal Ballet, said to a recent Study Day audience in the Royal Opera House, for a dancer, having



Photo Angela Taylor

PHILIP GAMMON (1961) at the piano is like having the whole orchestra present. The great names - Nureyev, Fonteyn, Dowell, Sibley, Guillem and the choreographers Ashton and MacMillan - Philip Gammon has worked closely with all during nearly 37 years as pianist with the company (Principal pianist since 1999). He has also conducted the English National Ballet, Hong Kong Ballet and National Ballet of Portugal, as well as the Royal Ballet. In December he took part in a televised masterclass on Stravinsky's 'The Firebird'. He recounts some of his experiences.

I never thought that I would play the Liszt Sonata seven times in one week for Fonteyn and Nureyev for the ballet *Marguerite and Armand*, or conduct the Covent Garden Orchestra with Janet Craxton on first oboe, or play a Chopin Recital on stage at the Royal Opera House for the ballet *The Concert!*

At the age of 14 I won the Associated Board's Gold Medal for Grade 8 piano, and the only way I knew I would be able to continue my studies in London was to win a scholarship. In 1956 the Associated Board Scholarship took me to the Academy where I studied with Harold Craxton for four years, winning the Recital Diploma in 1960 and the Macfarren Gold Medal in 1961.

Further study abroad was encouraged, and I was offered scholarships to Poland, Austria and Germany. However, I had struck up a friendship at the Academy with Claus Canisius, a student of conducting, and he recommended that I should go to his home town, Karlsruhe, to study with Yvonne Loriod. In 1962 I was awarded the Karlsruhe Kulture Prize, and the Badischer Music Hochschule Diploma in 1963.

Returning to England in 1964, I found employment as a deputy teacher at both the RAM and the Royal Scottish Academy for Music and Drama. One day, whilst walking the corridors of the Academy, I heard about a vacancy for a pianist with the Royal Ballet. I did not know what the actual job entailed, but immediately applied for it. (My only previous experience had been a run of performances on two pianos, with Alex Kelly, for Edinburgh Ballet Theatre's season at the Gateway Theatre in 1961.) Much to my surprise, I passed the audition and was accepted into the company in August 1964, thinking I would stay six months or, at the most, a year, and here I am, still here, after

36 years!

In the first four years I did little more than play for class and rehearsals, but in 1968 I was invited to join the 'Ballet for All' Company (under the Royal Ballet's umbrella), touring throughout the UK with dancers and actors. It was through working with this company that I had my first professional conducting experience, which was at the Richmond Theatre in London, on the occasion of the centenary of the first performance of *Coppelia*.

Whilst with 'Ballet for All', I continued to teach at Trinity College of Music, coaching singers, and at the Watford School of Music, where I taught piano. In 1971 I returned to the Royal Ballet company in London and, as well as my rehearsal duties, I began to play orchestral piano and celeste for performances - including *Romeo and Juliet*, *Agon*, *Firebird*, *Cinderella*, *Nutcracker* and *Daphnis and Chloë*.

My first break playing solo piano for the Royal Ballet, *The Four Temperaments* (Hindemith), closely followed by *Concerto* (Shostakovich), was in 1973. Then came *Elite Syncopations*, to music by Scott Joplin and others. With the 12-piece band I played both honky-tonk (or jangle) as well as a normal piano. The then-Music Director, Ashley Lawrence, was not so delighted at the prospect of having to dress up for the occasion in Ian Spurling's zany costumes, so I was given the responsibility of directing the ensemble, becoming known as the 'piano conductor' (this was televised, and is also available on CRD 3329).

A Month in the Country, a more serious ballet based on Turgenev's play, followed (Chopin's *Variations on a Theme from Don Giovanni* (*La ci darem*), *Fantasy on Polish Airs* and the *Andante Spianato and Grand Polonaise*). I have now played this more than any other in the repertoire, and have recorded it with the Royal Opera House Orchestra for EMI. *Winter Dreams*, with solo piano music by Tchaikovsky, is available on NVC Arts Teldec Video and, as well as being heard, I also have a cameo role on the set.

Over many years, I worked closely with the great choreographers Sir Frederick Ashton and Sir Kenneth MacMillan, with whom I had a special artistic rapport. Whilst both knew their music thoroughly, MacMillan relied on me to suggest how the music should be counted for the benefit of the dancers. Perhaps my most important contribution to the Royal Ballet has been my work during the long process of creating their masterpieces.

My conducting debut at the Royal Opera House was in 1978 with *Sleeping Beauty*, and perhaps my most important directing assignment was the US première performances of MacMillan's *The Prince of the Pagodas*, to music by Britten, in Washington DC in 1991.

Performances for Her Majesty The Queen Mother's 80th and 90th birthday celebrations have given me great pleasure. For her 80th,



Philip Gammon sharing an impromptu performance of *Chopsticks* with ballerina Darcey Bussell Photo Leslie E. Spatt

I played *A Month in the Country* and the world première of the ballet *Rhapsody*, to Rachmaninov's *Rhapsody on a Theme of Paganini*, specially choreographed by Ashton for the occasion, and dedicated to Her Majesty. For her 90th, I played the Farewell *pas de deux* from *Winter Dreams*, based on Chekhov's *Three Sisters*. I was also invited to a soirée at Clarence House, where I performed for the Queen Mother and her distinguished guests.

In New York I played a marathon of ballets in 1981, performing the equivalent of 15 concertos in three days - *A Month in the Country*, *La Fin du Jour* (Ravel Concerto in G major) and *Rhapsody*. Strange things can happen on tour, and a particularly hairy moment was, when performing *A Month in the Country* in Los Angeles, the middle D flat key snapped off during the Grand Polonaise and was particularly missed, since the final section of the ballet is in the key of B flat minor!

I have just completed a run of performances of *Marguerite and Armand* to the Liszt Piano Sonata in an arrangement for piano and orchestra by Douglas Simpson, and I am currently preparing for *Symphonic Variations* (Franck) and *Les Noces* (Stravinsky), which is for four solo pianists, giving me an opportunity to perform with my colleagues on the Royal Ballet music staff.

I enjoy giving recitals under the title *Music and Reminiscence*, in which I play and talk about my career with the Royal Ballet. My Greek-born wife, Floretta Volovini, a soprano whom I met in Germany and who is a past top prize winner of the Munich International Competition, joins me in the musical illustrations. She sings pieces that she has sung for the Royal Ballet, for example *Melodia Sentimental* by Villa-Lobos, for Dame Margot Fonteyn. Most recently we have performed at the Wallasey Arts Society, St Albans Festival, the Friends of the Townier, Eastbourne and Redbridge Music Society. I also look forward very much to expanding my teaching and coaching activities. You are welcome to contact me through Janet Snowman at the RAM.

Jessie's Fund



LESLEY SCHATZBERGER (1974) writes about the importance of a music therapy programme in children's hospices

'Mummy, how old do you have to be before you can play in a *professional* orchestra?' nine-year-old violinist, Jessica, asked me one day. Little did we know that just weeks later she would be diagnosed with an inoperable tumour in the brain stem. Her prognosis was very poor, and we decided to research the possibilities offered by complementary treatments. Inspired by the success of the New York nutritional physician, Nicholas Gonzales, in treating our colleague Roger Norrington (now Sir Roger), we came to the conclusion that Jessie's best chance would be in the States, and some of our musician friends started to fundraise for what would be a considerable expense: **Jessie's Fund** was born.

For Jessie, it was not to be - she died five months after her diagnosis - but six years on **Jessie's Fund** (now a registered charity) has helped hundreds of sick children through creative music-making. Jessie's last week was at Martin House children's hospice, where we saw a place for the therapeutic use of music in enhancing the quality of children's lives and learnt that this was an area still to be developed in the world of hospices for children.

Unlike hospices for adults, children's hospices are largely used for respite care for those diagnosed with metabolic disorders, genetic conditions, or life-limiting illnesses, and children may visit several times a year for many years before their lives are prematurely cut short. The focus is on quality of life, and with this in mind we have worked with the children's hospices to fund and appoint music therapists, who can provide, through a developing relationship, an alternative means of communication and expression when words are not available or are not necessarily the most effective way of communicating. Both music therapist and child take an active part in playing, singing or listening, usually in improvised music and utilising a wide range of simple

instruments.

There are 22 children's hospices, and we have established part-time posts for music therapists in twelve of them to date, with the rest scheduled to follow. We have provided musical instruments for all the hospices, and also run regular training courses in creative music-making techniques for non-musician care-team members. Our support for children through music goes beyond children's hospices to hospitals, special schools, children's centres, and occasional grants for music therapy to individuals. All this costs big money! We are fortunate in being members of a profession with a public profile, and a large proportion of our funds are raised from concerts and other musically related events. For example, last June the indefatigable Sue Addison, Professor of Baroque Trombone at the RAM, and her students gave a concert in the Duke's Hall to celebrate her completion of the Land's End to John O'Groats walk-with-trombone, through which she raised £10,000 for us. Any offers from other musicians to help us in any way will be gratefully received! Contact details: tel: 01904 658189 email: jessiefund@aol.com www.jessiesfund.org.uk

Lesley Schatzberger is married to Alan George, who used to visit the Academy weekly with the other members of the Fitzwilliam String Quartet for coaching from Sidney Griller. They have a surviving daughter, Hannah (18) and a son, Jacob (4), who never met Jessica but is very like her and plays her violin.

From the Archives

The magic of sound and the wonders of broadcasting ...

From a speech given to students in the early 1920s by Sir Alexander Mackenzie, Principal of the Academy. For those interested in keyboard instruments, a film of the Academy's Centenary Celebrations in 1922 shows a three-minute silent movie demonstration of the Duo-Art Pianola, without sound, of course!

'Familiar as it may be, the Cinema should not be passed over. It provides much steady employment to our profession. Indeed, the silent film needs and calls for the aid of music; it opens also a new avenue for the composer who, by the way, has to express himself concisely and be quick about it, too. But, in any case, the customary so-called 'development section' - often the most interesting part of a work - is gradually being reduced to vanishing

point and impatiently hustled out of existence. It was but recently suggested to me that a class should be started here to teach the special art of writing for the 'Movies'. But coming to my point, we now read that two Danish engineers have finally solved the problem of synchronising speech and song with the action of actors and singers appearing on a film. And if the claims of the inventors are substantiated, there is no reason why every theatre in England should not be able to give its patrons, say, opera on the film. Here, if true - and there is no reason for disbelief - is a further development, which, sometime or other, may affect both the dramatic and musical art very considerably. Whether beneficially or adversely, is not yet to be guessed at. The Pianola - always with us - only troubles me when played with that weirdly, uncanny swiftness which no human hands can possibly (perhaps, fortunately) attain to: and the Gramophone (without which no domestic happiness can seemingly be considered complete) have already sufficiently proved their distinctly beneficial aid in connection with musical education and the popularisation of our art.

But the most staggering and, in a double sense, far-reaching of all these wonders is Broadcasting. Its illimitable possibilities cause the imagination to whirl, for they touch music and its makers more nearly than any other scientific discovery yet made. I was told lately by the presiding officials that I might be playing to between four hundred thousand and half-a million listeners. Whether our efforts were received with applause is denied to the performers; but, of course, there is always the compensation of not being able to hear any suggestions of disapproval. One more striking example of mechanical ingenuity.

Some of you may have experience of what is termed 'Duo Art', when it was exhibited on this platform last year with an orchestral accompaniment. It has an educational value. Who would have dreamed that we might compare the carefully considered 'readings' of executants of the first rank of compositions by the foremost masters in the literature of the pianoforte? You shall hear Busoni and Pachmann playing a prelude by Chopin.'

Remembering Alan Bush

Composer TIMOTHY BOWERS (1978) has personal memories of Alan Bush, who taught at the Academy for 53 years and the Centenary of whose birth was celebrated on 22nd December.



Alan Bush at the piano with Graham Johnston (1973), a still from an Italian film on the teaching of composition in the conservatoire, narrated by Luciano Berio in the late 1960s.

Alan Bush's teaching career at the Royal Academy of Music spanned 53 years, from 1925 - 1978 and, throughout this time, he also taught privately. His tenure at the Academy was interrupted by his studies in Berlin (1925 - 28) and war service (1941-45). At first Alan taught 20-minute harmony lessons, but his growing reputation as a composer led the Academy to offer him some of their most promising young composers and, by the time he retired, he was the doyen of RAM composition professors. He continued to teach second-study students and his reputation as a pianist attracted a number of fine composer-pianists including the late Robert Sherlaw-Johnson, Graham Johnson and Nicholas Walker. Other notable pupils included Giles Swayne, David Morgan, Roger Steptoe, Judith Bingham and Edward Gregson, to name but a few.

I studied with Alan from September 1973 until July 1978. He taught for one day per week (Wednesdays) in a small corner room on the top floor of the Academy, and I had the last lesson of the day. So in all probability, I received his last 'official' composition lesson. It is sobering to think that if, in the 1970s, the Academy had been obliged to enforce a stricter retirement policy, I would have missed out altogether on the opportunity to study with one of the most experienced teachers and musicians in Britain at a time when he was at the height of his powers as a teacher and composer.

A number of Alan's past pupils have paid tribute to his teaching and their comments tally with my own experiences (Aubrey Bowman, *A Matter of Talent*, David Morgan *Artists, Teacher and Friend*, Derek Watson *A Former Student's Tribute*: essays published in *Time Remembered*, Bravura 1981). The lesson would start with

an overview of weekly technical work. In this respect Alan adapted tried-and-tested methods of composition teaching which had served apprentice composers well since the time of Fux. Over a five-year period I wrote exercises in sixteenth-century counterpoint, starting with two-part writing and progressing to four parts. I also worked exercises in eighteenth-century counterpoint, starting with two-part inventions and progressing to fugue. This was not approached as an academic exercise. Indeed, one was expected to produce grammatically correct work from the outset. Alan was a patient and tolerant teacher but, as soon as he addressed me as 'my dear Timothy', rather than 'my dear boy', I knew that I'd made a mistake! The object of the exercise was to produce a series of correct solutions but, in each case, to discover better and more satisfying possibilities. The works of Lassus, Palestrina and Bach were analysed in depth, and Alan would often illustrate alternative ways in which the composer might have proceeded, giving reasons why the familiar text was superior. From this approach, Alan's students built up a solid technique and the ability in their own work to rework seemingly facile writing towards something stronger.

Another reason why Alan taught sixteenth- and eighteenth-century styles was that the musical syntax of these periods was finite, and he saw this as a way of helping his students to define their own compositional boundaries.

Part two of each lesson centred on a one-to-one basis. Alan's students were in whilst others were being taught. In this way I followed the progress of fellow students such as Roger Steptoe, Paul Parkinson, Steven Marshall and Nicholas Walker. We were all encouraged to be productive and fluent, and one of Alan's

pet sayings was that 'you should see this work through to the end, even if it is a bitter one.' I composed over a dozen pieces in different genres during my five years of study with Alan, and I gained from his vast practical experience as a performer. He discussed the artistic and contextual side of music in great depth but diffused pomposity with tact; 'but my dear boy, where is the tune?' was another of Alan's sayings. As I struggled to find a viable language of my own, I was encouraged to bring examples of music that excited me and we looked for a stylistic 'launching pad'. Although Alan did not promote his own works as part of his teaching, he occasionally brought along a work in progress and shared his working methods. He was always open to comment and respected any criticisms that one had the temerity to offer.

Outside of the weekly lessons there were yearly tea parties in Radlett, during which Alan's current and former pupils would gather and talk about their own work. After I left the Academy I visited Alan regularly to show him new pieces and to keep pace with his own work. I was particularly touched when, in the winter of 1983, Alan took the train to York to hear the first performance of a cantata of mine which was commissioned by York University. There were many other acts of kindness and support both during and after my years as his pupil.

Since completing my studies with Alan Bush, I have written a further fifty works. With the exhaustive technical training that I received from Alan, I'm happy to report that there have been no more 'bitter ends'.

Timothy Bowers is Tutor and Academic Coordinator of B Mus Studies. Recent performances of his work have included Concerto Grosso for String Orchestra which was premiered by the Invitation Orchestra at the Elgiva Hall, Chesham, conducted by Peter Hanson (1979).

The Alan Bush Trust

(www.alanbushtrust.org.uk)

This year's Alan Bush Composition Prize has been awarded to Tim Smith, a first-year undergraduate studying with Paul Patterson, for his composition *To Find Trees and Stars*, a quintet for clarinet and piano, violin, cello and viola. The adjudicator was Julian Anderson, who commented on the attractiveness and imaginative nature of the piece, well scored and timed for the instruments involved. The runner-up was Jonathan Pitkin, who has just completed the first year of the post-graduate course.

THE YORK GATE APPEAL

As this issue of the *Newsletter* goes to press, I am pleased to report that the Academy's new building, No 1 York Gate, is fully operational for teaching, rehearsal and practice. The York Gate Collections, the so-called 'living museum', is being installed and will open in autumn 2001. The new recital/rehearsal hall is also well underway and on schedule for completion in spring 2001. The Academy now has first-rate modern facilities to complement the much-loved historic rooms in the main building.

None of this could have even got off the ground without the excellent response to the York Gate appeal. I would like to thank everyone who has contributed. The amounts donated vary between £5 and £250,000. The total stands at just over £750,000, and we very much hope that this achievement will encourage further donations. The present and future generations of Academy students and teachers owe a great debt of gratitude to the following donors.

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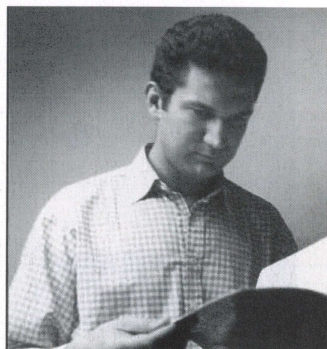
Bush Telegraph

Thank you to all who have contributed to this section. I am always delighted to welcome former students back into the Academy for a visit, and to show you around the new facilities. Please do telephone first, however.

The Abbott O'Gorman Duo (**Jocelyn Abbott**, 1979 and **Laura O'Gorman**, 1980) has released *Classical Jazz à Quatre Mains*, their latest CD on their new Cubitt Music label, featuring works by Bernstein, Grainger and Gershwin. It has been hailed by *Musical Opinion* as 'a superb recording of some of the most exciting music written this century ... fresh, uninhibited, passionate, commanding and full of enthusiasm'. Available at £10.99 incl. p&p. Contact Jocelyn on 020 7720 8660 or email classicaljazz@cubittmusic.freemove.co.uk

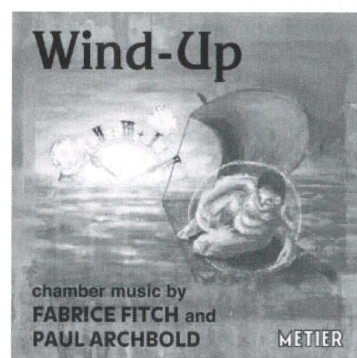
Colin Andrews (1977) has been appointed visiting lecturer in Organ and Church Music at East Carolina University in Greenville, NC, USA for the academic year 2000/1. He continues to travel worldwide as a concert organist and recent tours have included performances in Japan, South Korea, Singapore, Thailand and South Africa. In June and July Colin lectured at the National Convention of the American Guild of Organists and acted as accompanist at Gloucester Cathedral for the choir of St Paul's Episcopal Church, director Janette Fishell. Colin and Janette also gave recitals in St Paul's, St Giles and Coventry Cathedrals as well as Southwell Minster.

Bass clarinetist **Inigo Alonso** (1996) is a member of the New Music Players, currently artists-in-residence at York University. His Trio Benaola with composer and pianist **Gabriel Erkoreka** and cellist **Natalie Rozario** (both 1997) has released a CD of music by Basque composers, and they continue to perform throughout the UK and Spain. **Gabriel Erkoreka** has received commissions internationally from the Nieuw Ensemble from Holland, the Biennale für Neue Musik in Hannover, the cultural magazine *Quodlibet* and the Bilbao Symphony Orchestra. His music has been performed and broadcast in Tokyo, Berlin,



Spanish composer Gabriel Erkoreka, now published by Oxford University Press

Amsterdam, Cologne, Madrid and in London at the Spitalfields Festival 2000 and in the Purcell Room. He is also composer-in-association of the ensemble Katak, a group of outstanding recent Academy graduates founded by conductor **Andre de Ridder** (1999). Last year Gabriel signed an exclusive contract with Oxford University Press, the first signing of a Continental composer since Roberto Gerhard. He has now been appointed composer-in-residence of the JONDE (Young Spanish National Orchestra) for the year 2001.

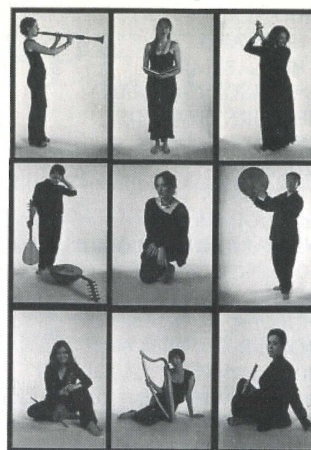


Composer **Paul Archbold's** (1986) new CD on Metier, *Wind Up*, include performances by **Bridget Carey** viola (1987) and **Francesca Hanley** flute (1988).

Ann Allen (1999) set up Mediva two years ago. A medieval ensemble with a difference, they group uses theatrical presentations to create events which are more than 'just a concert'. The ten musicians, past and present students of the RAM and Trinity College of Music, play oud, saz, rebec, dumbec, psaltry, harp, shawm and recorder. Future plans include their continental debut at the Utrecht Early Music Festival and the release of their first CD, *Viva Mediva*, containing songs and instrumentals from medieval Spain and Italy. For further information contact Ann on 020 7935 6730 or email ann@mediva.freemove.co.uk

'When in Rome...' **Christopher Axworthy's** (1972) prestigious Euromusica series at the Theatre Ghione in Rome this year includes recitals given by guitarist **David Russell** (1974) and pianists **Peter Katin** (1949), Peter Frankl, Fou Ts'ong, Lya de Barberiis and many others. For bookings telephone Chris in Rome (06) 637 2294.

Rosemary Ashe (1974) is currently lighting up the stage singing the part of



Mediva, whose recent CD makes for compulsive listening

Felicia Gabriel, the town gossip, in *The Witches of Eastwick* at the Theatre Royal, Drury Lane. Leading actor, Ian McShane, was given violin coaching at the Academy for his part in the show by the late **Clarence Myerscough**.

Guitarist **Mark Ashford** (1994) writes: 'Recent highlights have included my Wigmore Hall debut recital, in which I gave the premiere of Gordon McPherson's *Miami*. I was also awarded second and third prizes, respectively, in the Guitar Foundation of America Competition and the Alessandria International Guitar Competition, Italy. I have been fortunate enough to work as a soloist with, among others, the BBC Concert Orchestra and conductors such as Carl Davis and Barry Wordsworth. Most recently I performed the Adagio from Rodrigo's *Concierto d'Aranjeuz* with the BBC Concert Orchestra conducted by **Christopher Warren-Green** (1975) at Kenwood Lakeside, London. A very unique experience indeed. Most importantly, I got married last summer to oboist Lucy Turnbull. There are two new CDs - a complete recording of Spanish guitar music on Crimson Records and the other with the New Pro Arte Guitar Trio, including works by Albéniz, Granados and Turina on the ASV label - this was Classic FM's 'Recording of the Week'. This



Guitarist Mark Ashford

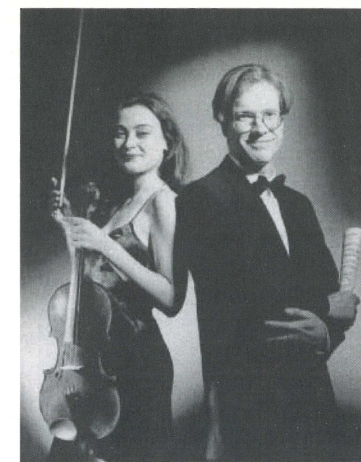
season my recitals include three performances at the Purcell Room, two with the New Pro Arte Guitar Trio - I will also indulge myself on a few cruises with P & O and Cunard Lines (somebody's got to do it!). My website address is www.ashfordm.freemove.co.uk/guitar.

Jonathan Ayerst (1994) is both composing and performing. In June, his organ piece *Orisons* was premiered by **Robert Crowley** (1978). He has also been commissioned to write an oratorio, based on Moses and the exodus of the Israelites from Egypt for the Harrow Choral Society. At this year's Presteigne Festival (artistic director **George Vass**, 1979), he gave a number of duo recitals with his wife, violist **Sarah-Jane Bradley** (1992), including a new commission for viola and strings called *Newton/Bronze* by composer Graham Williams. They gave further recitals at Norwich and Windsor Festivals. Jane, who is now violist with the Sorrell Quartet, also performed with Jonathan as part of the Music Haven 2000 series in the Purcell Room, for which Jonathan's trio for flute, viola and piano, *Clerestory*, was performed. Jonathan also plays with the Reux Ensemble Casa da Música in Portugal.

Judith Bailey (1963) will be returning permanently to her Cornish home during the summer of 2001, feeling that this is the best way to celebrate her 60th birthday. While it will mean the end of her 30 year-long conductorships of Petersfield Orchestra and Southampton Concert Orchestra, she feels it right to go while she is fit and energetic and while the high standards of both orchestras are being maintained. Having adjudicated at the 90th Cornwall County Music Festival in March, with an invitation to adjudicate at a Cornish village music festival next May, as well as being on standby for some choir conducting when in Cornwall, Judith does not contemplate a life of 'retirement', but greatly looks forward to maintaining and increasing her many contacts in that area and contributing to the rich music life of her native land. As a composer and painter she feels the inspirational quality of Cornwall keenly, and hopes to increase her output in both these areas of creative work.

Louise Bradbury (née Tombleson, recorder 1996) and her ensemble Passacaglia gave a performance of Coffee House Music by Handel, Bach, Telemann and Schaffrath at the Wigmore Hall in July. The ensemble has received many major awards, tours and prizes from the Early Music Network.

Point of Entry and *First Born*, by composer **James Barrett** (singing 1993) were premiered by the New Bristol Sinfonia Orchestra in Bristol's Victoria Rooms in September. *Point of Entry* is a cycle of six songs for baritone and orchestra on the



Sarah-Jane Bradley and Jonathan Ayerst

subject of war, and has been a collaboration with two leading figures in British Art, Bill Woodrow (recently much publicised for his sculpture currently on the fourth plinth in Trafalgar Square) and the poet Selima Hill. The project originated as a series of sculptures and poems for an exhibition at the Imperial War Museum, and was then commissioned to be set as a song-cycle through English National Opera's Contemporary Opera Studio. The sculptures, poems and music represent the strong imagery and emotions evoked by the folly and cruelty of war. *First Born* for solo violin and string orchestra is based around James's own experience with the birth of his first child. It is a lyrical and emotive one movement piece of 21 minutes. The soloist was Polish violinist Krzysztof Smietana.

The **Bingham String Quartet** (**Stephen Bingham** (1985), **Anna Bradley** (1994) violins, **Brenda Stewart** viola (1986) and James Halsey cello), has released a new CD of Boccherini Guitar Quintets with guitarist Jason Carter. As well as a full concert programme over the past few months featuring the great Russian string quartet repertoire (including Borodin, Glazunov, Shostakovich), the quartet have now completed a year at Radley School as string quartet-in-residence, and will be taking over a course at Benslow from January.

Last Spring saw **Lynton Black** (1984) make his debut at La Monnaie, Brussels, in a performance of Handel's *Agrippina* playing the part of Lesbo, directed by David McVicar and conducted by René Jacobs. It was described in the press as the highlight of the season in Brussels and he was immediately invited to the Théâtre des Champs-Élysées in Paris. He then went on to play the part of Sciaronne in *Tosca* in a new production also in Brussels conducted by the soon-to-be chief conductor of the Royal Opera House Covent Garden, Antonio Papano. In summer Lynton returned to the international summer festival of Salzburg to re-create the role of Achilles in Jaques Offenbach's *La Belle Hellene* which he premiered in Aix-en-Provence last year, and for the Paris Opera

the role of Sagristano in Puccini's *Tosca*. He returned to Basel for a staging by Herbert Wernicke of six Bach cantatas, and this year will see him in Paris as Hobson in a new Graham Vick production of Britten's *Peter Grimes*, his debut at the Teatre Liceu Barcelona re-creating his role of Achille in Handel's *Giulio Cesare* and his debut for Glyndebourne as Bartolo in Mozart's *Le Nozze di Figaro*.

Mezzo-soprano **Amy Black** (1996) writes: 'I represented England in the Llangollen International Singer Competition and became the first British singer to be chosen to work for the European Opera Centre in Brussels. I was given the role of Lucilla in Rossini's *La Scale di Seta*, and had a wonderful time studying the role with some of the best coaches. I also got to work with one of Italy's top Rossini specialists, Marta Lantieri. We took the show to the Tibor Varga Festival in Sion, Switzerland, staying in a beautiful chateaux. As part of the Festival, I also performed some Bach cantatas and gave a rare performance of *D'un desastre obscur* for mezzo and clarinet by the French composer Gilbert Amy. We then went to Hannover in Germany and performed *La Scala di Seta* as guests of the European Union at Expo 2000. Whilst there I gave an impromptu concert for Canadian television after they had seen the performance. As a result, I was asked back to Hannover by the British Embassy to give a recital in October as part of Britain's farewell to Expo 2000. I feel honoured to have represented my country in this way. In September I sang the roles of Enrichetta in Zandonai's *Conchita* and Annie in Gershwin's *Porgy and Bess* for Wexford Festival Opera.'



Amy Black

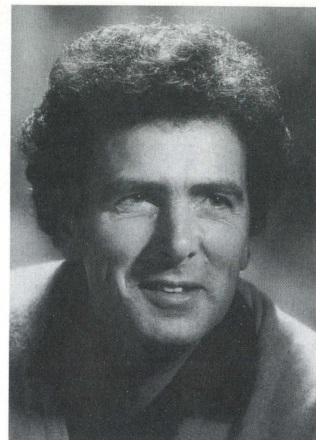


James Barrett

Caroline Bosanquet's (1964) *Secret Life of Cello Strings - Harmonics for Cellists*, has been well received and is now available in Japanese. A new book for children, *Fun with Harmonics* was published in July (both books from S.J. Music). Her *Elégie* (in memoriam Joan Dickson) has received many performances and is now included on two CDs including Catherine Wilmers's *A Cello Century of Women Composers* (see page 45). It is also on the Associated Board's Grade VIII list. Caroline wrote the chapter, *The Development of Cello Teaching in the 20th century*, for *The Cambridge Companion to the Cello* (ed. Robin Stowell, 1972).

Composer **Howard Blake** (1960) visited the Academy to discuss a new CD of his chamber music with **Skaila Kanga** (1966). This will be released on Meridian and includes the Trio for Flute, Clarinet and Harp, the *Shakespeare Songs* for tenor and string quartet and the more recent Flute Quintet. Howard's full-length ballet *The Snowman*, with Robert North's enchanting choreography, was given its third consecutive Christmas season in the West End in December, this time supported by Sadler's Wells, with an excitingly re-designed second act, and a *Storm Dance* fresh from Howard's pen. On 4th November his oratorio *Benedictus* received a large-scale dramatic performance in Ripon Cathedral with Harrogate Choral Society, Canzonetta and The Camerata Concert Orchestra of Manchester, sponsored by the New Millennium Experience Company, and planned as the first part of an outreach project for the North East, strikingly featuring the use of film and dramatisation provided by Tyne Tees TV and the Riding Lights Theatre Company. Howard has been seriously hamstrung over the last two years, having had to devote a huge amount of time to fighting off punishing litigation against his music. But a settlement has been made, and he is now hoping to trumpet a major new publishing deal. He fervently hopes that this will free him to do what he loves most - writing music. He has already embarked delightedly on a new large-scale oratorio, commissioned by Dorset Summer Music and featuring the Winchester Cathedral Choir and Bournemouth Symphony Orchestra, to be premiered in Sherborne Abbey in May 2002.

Quintus Benzinger (1966) is head of music at St Mary's School, Cambridge. He has directed stage productions of several musicals there, which he has devised following the tradition of ballad operas using existing music suitable for the period. These include *Animal Farm*, which uses Russian music, and *Great Expectations*, which draws on 19th century and folk sources. His latest opera, *Portia*, an adaptation of *The Merchant of Venice*, sets Shakespeare's words to Elizabethan ayres and dances with Israeli folk tunes for Shylock and premiered in



Howard Blake

Cambridge in November.

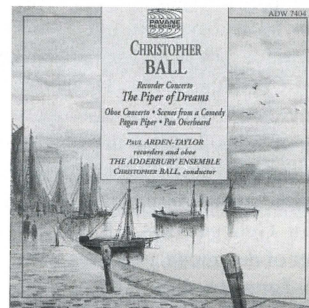
Congratulations to **Katherine Baker** (1998) who has been appointed Principal flute of the BBC National Orchestra of Wales.

Simon Butterworth (1981) was the dedicatee and soloist in a new work by Sir Peter Maxwell Davies for Solo Alto Saxophone and Orchestra, *Orkney Sage III: An Orkney Wintering*. The world première was given at Warwick University with the BBC Philharmonic Orchestra conducted by Sir Peter, and was broadcast on BBC Radio 3. Earlier this year, Simon also premiered another new work, Concerto for Alto Saxophone and Orchestra by Tony Biggin.

Steven Burnard (1985) celebrates ten years as Principal viola of the BBC National Orchestra of Wales, after swapping the hectic London orchestral scene for a more relaxed one. He is pleased to have performed as soloist with the orchestra on a number of occasions, including concerti by Walton and Martinu and concert pieces by Bax and Britten. In 1998 he gave the UK première of *Alternatim* for clarinet, viola and orchestra with Paul Meyer, clarinet, and the BBCNOW under **Mark Wigglesworth** (1989), and in 1999 four performances of Mozart's Sinfonia Concertante with Janice Graham, violin, and Mark Wigglesworth. Future plans include two performances of the Walton Concerto with **Richard Hickox** (1967) in March 2001. Steven is also invited as guest Principal with many of the country's orchestras and has performed with the Philharmonic, BBC Symphony, CBSO, Scottish Chamber Orchestra, among others. He plays on a viola made by the RAM's instrument custodian David Rattray, modelled on a Gaspar da Salo, preferring it to his old English viola. When not making music, he enjoys walking in his immediate Monmouthshire countryside with his wife Susan, a violinist, and his two children, bird-watching and indulging in his favourite hobby - collecting and identifying mushrooms.

Soprano **Yvette Bonner** (1998) won the Vocal Section of the Anglo-Czechoslovak

Trust International Music Competition and the Emmy Destinn Award. Yvette's future engagements include the title role in Netherlands Opera's production of *Alice in Wonderland* and Esmeralda in the Royal Opera's production of *The Bartered Bride* (conductor Sir Charles Mackerras), as well as recitals in Prague, London and Bratislava.



The Piper of Dreams, by Christopher Ball; a beautiful Celtic atmosphere

Christopher Ball (1960) conducts **Paul Arden-Taylor** (1974, recorders and oboe) and the Adderbury Ensemble in a new CD called *The Piper of Dreams* for Pavanne Records (ADW7404). Christopher, who studied clarinet and conducting at the Academy, he has worked with orchestras including the Vancouver Symphony, BBC Philharmonic and Scottish Orchestra, the CBSC, Maggio Musicale of Florence and the Royal Opera House, Covent Garden during several seasons as conductor of the Royal Ballet. He founded and directed the Praetorius Consort, playing recorders and early wind instruments and recording for EMI, CBS and BBC Records. He also founded the London Baroque Trio, in which he played recorder. Christopher has also taught at the Junior Academy since 1961. This beautiful recording of his recorder concerto *The Piper of Dreams*, along with his wind quintet, Oboe concerto and other music for recorder, should go to the top of your list of 'must hears'.



Simon Butterworth



Steven Burnard

Peter Barley (1992) has been Director of Music at St Marylebone Parish Church for nearly ten years. The choir have recently released a recording of anthems on the Priory label, specially commissioned from ex-RAM composers, as well as a CD (*Hope Soars Above*) of well-known church anthems and Stainer's *Crucifixion*, which was written for the church in 1887 and has been performed on Good Friday every year since. All three recordings are available from Peter or the church. The 'new music' CD, *The King of Glory*, features music by **John Webb** (1994), **Andrew Gant** (1993), **Susie Laurie** (1993), **Ruth Byrchmore** (1991), **Luminita Spinu** (1993), **Adam Gorb** (1993) and current RAM postgraduate **Matthew Martin**, Peter's assistant. Instrumentalists featured include **Adam Wright** trumpet (2000) and oboist **Clare Hoskins** (née Holmes, 1992), who also sings in the choir. Last summer Peter also ran a lecture-concert series on the history of church music, with organ recitals by Patrick Russill, **Malcolm Rudland** (1970), Catherine Ennis, himself and Matthew Martin. He has also given recitals at Bridgewater Hall, Manchester and Westminster Abbey. For the past two years he has been Director of the Edington Festival of Music within the Liturgy. For those who are not aware, the RAM uses for tuition the new Rieger organ at the church, which is opposite the Academy.

Conductor **Paul Brough** (1997) writes: 'Music at Roedean continues to grow both in standard and stature. Last year we visited Luxembourg, playing before HRH the Princess Royal at the 'Britain in Luxembourg' Exhibition. In 2001 we shall visit Prague and a concert in St John's, Smith Square is planned for 2002. Major works last year included Haydn's *Nelson Mass* and Mozart's 40th and Mendelssohn's *Italian* Symphonies. This coming year we shall include Bach's *Magnificat* and Beethoven Symphony No 2. Life in Brighton is a sheer delight, and I am getting 'plugged into' the local musical infrastructure, and have now succeeded Neil Jenkins as conductor of the Brighton Chamber Choir.'

Catherine Bullock (1999) has been appointed No 3 viola with the Oslo Philharmonic Orchestra.

Since moving to Shepherd's Bush six years ago, **Charlotte Ellis** (1964) has made changes to her musical life. Following a period of ill-health, now happily behind her, she has left Latymer Upper School after teaching piano and recorder there for 20 years, and is now teaching adults and children at her home studio where, in 1995, she started the Ellingham Recitals. These are professional chamber and solo piano concerts, for which her friends and neighbours flock to buy tickets. Wine served in the interval is organically produced - a good excuse for Charlotte to take her car over

the France to visit the vineyards. She also started the Harting Church Concerts series nine years ago; it runs with increasing financial and artistic success, from which local charities benefit. In 1997 she founded Colle Voce Camerata with baritone John Taylor and together, with a changing band of elegant sopranos, they perform regularly in London. Last year they gave concerts at Miami University, Oxford and at the British Embassy Residence in Brussels. Future plans include a concert at Belgrave Hall, Leicester, home of Charlotte's ancestor John Ellis, who was a distinguished railway pioneer in the 1830s.

Norma Carroll (née Coombs, 1957) writes: 'In July I retired after 43 years of teaching, the last 26 of which were as Director of Music at Columa Girls' School, Croydon. Whilst there I built up the music department to become of the the most successful in State education. There were 400 girls in the choir, fifty percent of the school, and sections of the choir regularly performed at venues such as the Fairfield Halls, recorded for the BBC and toured abroad. It was hard work, and I really loved it. I am hoping to begin a choir of ex-pupils in the New Year. I have fond memories of my teachers and professors at the Academy, such as Margaret Donington (GRSM course), Isabel Gray (piano) and Leslie Regan (harmony). I now have many former pupils making their careers in music, which is most satisfying.'

Helen Callus (viola, 1990) was a member of the summer faculty at the Killington Music Festival, Vermont, and the International School for the Music Arts in Toronto. She was a guest at the Niagra Chamber Music Festival and a faculty member of the Marrowstone Music Festival in Washington State, where she performed duos with Barry Shiffman of the St Lawrence String Quartet. Earlier this year she performed the Bartók concerto, Hindemith Kammermusik for solo viola and wind



Norma Carroll

ensemble and *Flos Campi* for solo viola, symphony and chorus in Seattle to excellent reviews. Forthcoming concerto appearances include the Vaughan Williams Suite for viola and orchestra with Philharmonic Northwest and Berlioz's *Harold in Italy*. Helen has also been invited to be a presenter at the 19th International Viola Congress to be held in New Zealand in April, and will perform a selection of English music written for viola at the opening Gala Concert and the Hindemith's *Der Swanendreher* Concerto with the NZ Symphony Orchestra.

Penelope Cave (1974) has produced a new recording of harpsichord sonatas by Domenico Scarlatti, coupled with some by the Portuguese and Spanish composers who influenced Scarlatti and by those whom Scarlatti, in turn, influenced. This Pace Recordings disc is entitled *From Lisbon to Madrid*, and a sample of the recording can be heard on Penelope's website: www.impulse-music.uk/cave.htm. For further information email pacerecordings@netscape.net. Alongside her solo and chamber performances, she continues to give harpsichord workshops throughout the year in Britain and abroad.

Pamela Chilvers (née Hughes, 1973) writes: 'The *Therapeutic Piano* includes music by Satie, Debussy, Brahms, Grieg and three of my own compositions. Lasting just



Guy Jonson has contributed this photograph of a professorial Dinner Party in 1949 at the Casa Prada Restaurant, Euston Road, celebrating the appointment of Myers Foggin as Warden of the RAM and given by those professors who were contemporary students with him. Left to right, standing - Dr Douglas Hopkins, John Palmer, Frederic Jackson, Myers Foggin, Dr William Cole, Manuel Frankel, Douglas Hawkrige. Seated - Frederick Grinke, David Martin, Robert Edwards, Guy Jonson, Dr Frederick Durrant. Guy notes that at this time there were 38 piano professors on the staff. He would be grateful to hear from anyone with information about former professor of piano, Robert O. Edwards.



The Coull Quartet

over one hour, the CD has been specially designed to lower the pulse after a busy and stressful day.' Pamela is a qualified music therapist and state registered arts therapist, and order forms for the CD are available from 60 Highmoor Road, Caversham, Reading RG4 7BG.

Singers **Fiona and David Campbell** (both 1993) are enjoying their work with English National Opera, performing recently in *Der Freischütz*, *Peter Grimes*, *The Silver Tassie* and *Nixon in China*. They are now living in Harlow. **Debbie Davidson** (1994) and **Geraint Hylton** (1992) are also working with the ENO, and **Elizabeth Rowe** and **Matthew Morley** (both 1992) are on the music staff.

Congratulations to **Janet Canetty-Clarke** (1953-6) who has been appointed Deputy Secretary General of the International Association of Women Conductors (the Femmes Maestros), of which **Sir Simon Rattle** (1974) is patron, and also Warden of the Performers and Composers Section of the Incorporated Society of Musicians. She also celebrates 35 years as conductor of the Ditchling Choral Society.

Philip Gallaway (1976) writes: 'The Coull Quartet is delighted to announce the appointment of Nicholas Roberts as their new cellist following the untimely departure of John Todd, due to shoulder injury. Nicholas studied with Joan Dickson and Amaryllis Fleming at the RCM and is a member of the Bernard Roberts Trio and the Feinstein Ensemble. He has appeared as guest Principal with numerous orchestras at home and abroad. The Quartet has a busy season ahead, which includes a Scottish tour, Conway Hall and Purcell Room concerts and a weekend in Norwich devoted to Schumann's chamber music.'

Ian Coleman (1988) has made a CD for the Priory label of the organ music of Josef Labor, a little-known organist and composer who lived at the end of the nineteenth century, with several impressive works including a three-movement sonata, and a

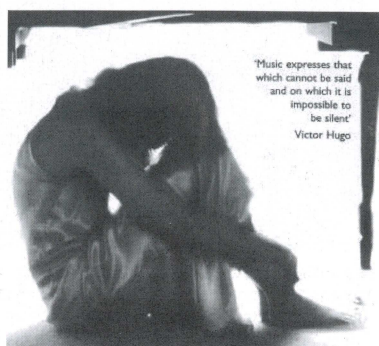
Fantasia on the Austrian national anthem. It was recorded at St Ignatius' Church, Stamford Hill, where Ian is director of music. In addition to performing regularly on organ and piano, he teaches music at Allen Hall, the Westminster diocesan seminary, and is kept busy by his two-year-old son, Peter.

David Carhart (1960) and his ensemble Double Image participated in the centenary tribute to Alan Bush at the Wigmore Hall in November. On their 10th Anniversary concert at St John's, Smith Square, *Musical Opinion* wrote 'Double Image is an important chamber ensemble in our musical life, of a standard all too rarely heard today'.

Tom Clarke's (1971) birthday concert in Bath was given this year by soprano **Daniela Schuster** (2000). The wind ensemble, **Hexaphonic**, **Sarah Watts** and **AnitaD'Atellis**, clarinet and piano duo, and the **ConTempo String Quartet** have also performed recently in Tom's Bath Recital Artists' Trust series in the Pump Room.

John Cundall (1961) still plays the viola, including in a function quartet. As his former employment in a model railway shop has ended, he is working part-time with McLean Aviation near York, helping to repair and maintain gliders, which he also flies.

Harpist **Hayley Dredge** (1999) has set up a flute and harp duo, and would be delighted to do background music and recitals. Telephone 07885 750760.



The Therapeutic Piano Pamela Chilvers
The Therapeutic Piano by Pamela Chilvers



Richard Dubugnon, double bass and transport

Peggy Donovan-Jeffrey (1957) is now Professor Emeritus after 36 years as Professor of Music and Director of Opera/Musicals at Sonoma State University, California. After a recent tour of the North Sea (Orkney, Shetland and the Hebrides), Peggy renewed friendship with **Sheila Harris** (née Cairns, 1959) in Northumberland, and **Valerie Halstead** (née Marsh, 1955) in London. She is presently an opera consultant.

Composer and double bass player **Richard Dubugnon** (1997) had his opera, *A Proposal*, performed by the Chimera Ensemble (conductor **Ed Gardner**, 2000) in the Sir Jack Lyons Theatre last March. The National Children's Orchestra gave the premiere of *Pyrophony III* at the Royal Festival Hall, and *Two Ekskizes* for flute and harp was performed by **Katherine Baker** flute and **Suzanne Willison** harp (both 1999) in the Purcell Room. In May, Richard gave the premiere of his *Mikroncerto I* for piccolo-double bass and chamber orchestra with the chimera Ensemble at St John's, Smith Square, and performed his string quintet *Sisyphus* Op 2 and *Pueblo* by John McCabe for solo double bass in Conway Hall, with the Caractacus String Quartet. *Mikroncerto II* for solo accordion and chamber ensemble was performed by the Purcell School Contemporary Ensemble in Birmingham in June, and in July Richard took part in a performance of Schubert's quintet *The Trout* with the Kempf Trio. September saw the French premiere of *A Proposal*, double-billed with *The Bear* (Walton) in Besancon, France). Future plans include the release of his first CD on Naxos.

Charleston Times, a 1920s-style suite for string quartet containing arrangements of famous melodies such as *The Charleston*, *I Wonder Where My Baby is Tonight* and *Indiana*, is now available from S.J. Music, 01223 314771 or fax 01223 560353, or from music shops. Arrangements are by **Des McNutty** (guess who?), who writes for the authentic 1920s band, the ever-effervescent **Sloane Square Syncopators** (ex-RAM 1980s-90s).



Music therapist and baroque oboist, Matthew Dixon (1989), with baby son Sam.
Photo Fenella Clemens

Congratulations to violinist **Rhona Duncan** (1995) and pianist **Andreas Ronge** (1994) who are based in Sweden but made a trip to Scotland this summer to celebrate their marriage. They would like to thank all their friends who made it and for their wild participation in the ceilidh afterwards, especially to bridesmaid **Shelagh Walker** (cello 1994) and **Anne Dunbar** (née Rankin, 1993), who played so beautifully in the service. Also present in the photo are **Katy Arch**, **Helen Critten** (née Hossack), **Anne Waddington** and **Rosina Ahmad**.

Danielle Eden (now Kiefer, 1989) is head of wind at the Australian Institute of Music, which she juggles with her performing career. She has recently been awarded a Doctorate in Music by London University. Danielle has a two-year-old boy, Alexander.

In March Pianist **Philip Fowke** (1973) gave a recital in Westgate Hall, Burnham Market for a concert organised by **Kathleen Gordon** (1953) in aid of the Council for Music in Hospitals.

Basoonist **Sue Frankel** (née Eastop, 1977) has been a member of the BBC Symphony Orchestra for 21 years. She is married to oboist and teacher Laurence Frankel and has two sons, Thomas and Joseph.

'Everything's up-to-date in Kansas City,' as the old song goes. **Veronica Freeman** (1996) writes that after two years with the



Kathleen Gordon

New World Symphony in Miami, she has been appointed to the cello section of with the Kansas City Symphony. The concert master is Kanako Ito, wife of cellist **Martin Storey** (1992). Kanako and Martin are members of the London-based ensemble Mobius, whose recent recordings of music by Bax and Francais have been critically acclaimed.

James Harley (1985) writes that *bien serré* for large jazz ensemble appears on the Kappa label (KAP02) on a release of the same name, commissioned by the Kappa Ensemble. James is presently working on a new piece for the same group funded by a grant from the Canada Council. *Flung loose into the stars* (1995) for solo piano has been recorded by Canadian pianist Marc Couroux on the AMTA Classique label (ACD 22180). He recently completed a second solo work for this performer, who premièred it in March on a live broadcast from Montreal for Société Radio-Canada. *Can(y)on* (1997) was written to celebrate the 25th anniversary of the Canadian group Arraymusic. It appears on their latest release on Artifact Records (ART 025). James currently resides in California.

As Assistant Head of Keyboard Studies at Birmingham Conservatoire, **John Humphreys** (1965) has had a busy academic year. Nonetheless, performance forms a major part of his professional life - at the Conservatoire he and Head of Department, Malcolm Wilson, completed their performances of the Brahms Symphonies arranged by the composer for two pianos, and he gave recitals of Schubert with Julian Pike, Head of Vocal Studies. Concerts elsewhere next season include recitals with the CBSO's principal cellist Ulrich Heinen and clarinettist Colin Parr, a performance of Bach's *Goldberg Variations* at the CBSO's new recital hall, a projected recording for Nimbus with Allan Schiller of two-piano music by Busoni and a two-piano recital with Gordon Fergus-Thompson in Birmingham's Sir Adrian Boult Hall. John and Gordon adjudicated this year's Dudley Piano Competition. When time permits, John continues with his hobbies of rebuilding pianos (including an 1842 Broadwood) and running his concert agency, Camerata Artists.



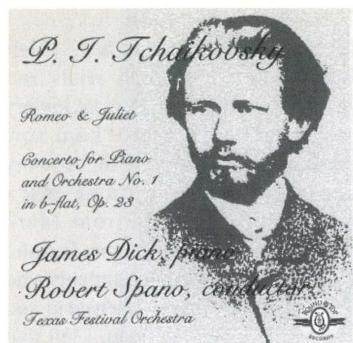
Rhona Duncan and Andreas Ronge, with many familiar faces

Dr Brian Hill (1938) writes: 'I left at the time of the Munich crisis and studied medicine in Cork, later taking my father's practice in Leyton. I am now retired except for locums. I still have my bronze medal, given by **Dame Myra Hess**, and took lessons from Mark Hambourg who coached me for the LRAM. I knew some of the students who were killed in the war, eg. Benstead and Hemmings. I remember when I left that the Principal, Sir Stanley Marchant, said to me: 'I hope you never operate on me, but best of luck'. In Cork I won a piano competition; one of the set pieces was *Prunella* by **Benjamin Dale**. One day in 1938, standing in the front hall, I turned around and found Sir Henry Wood standing behind me - I was too shy to say 'Good afternoon, Sir Henry' - I still feel like kicking myself!'

Conductor **Rumon Gamba** (1998) featured in the *Fast Track* section for rising stars in the *BBC Music Magazine*. Rumon currently works with the BBC Philharmonic in Manchester, and has made debuts with the Royal Liverpool Philharmonic Orchestra and Manchester Camerata. He recently made his first CD with the BBC Philharmonic for Chandos, of film music by the French composer Georges Auric.

Andrew Gant (1993) has been appointed Organist, Composer and Master of the children to Her Majesty's Chapels Royal. *Urban Stampede* with words by F.D. Reeve and music by Andrew, a secular chamber oratorio for narrator, three voices, piano and bass which updates the myth of Orpheus and Eurydice to a bar in modern London, was premièred at St Giles, Cripplegate in April. **Nicholas Shaw** (2000) has been appointed Sub-Organist to HM Chapels Royal (St James' Palace), and his responsibilities will also include assisting in the training of the Children of HM Chapels Royal.

Jazz violinist **Christian Garrick** (1994) has just recorded a third solo CD called *Four Spirits* with **Tom Hooper** and **Jeremy Brown** (both 1995) and David Gordon for audio-b CDs. His previous CD, *Different Strokes*, was hailed by critic Clive Davis in the *Sunday Times* as the 'outstanding British album of the year, 1999'. The quartet has recently completed a three-week tour of the UK. Chris also continues to perform with John Etheridge in his *Tribute to Stéphane Grappelli*. He recently performed a tango solo on the new film *Moulin Rouge* starring Nicole Kidman, also playing solo in *Micky Blue Eyes* starring Elizabeth Hurley and Hugh Grant, and a film with Danny de Vito and Holly Hunter, *Living Out Loud*. With Szapora, a five-piece instrumental group



Pianist James Dick's (1965) new CD, Tchaikovsky's *Romeo & Juliet* and *Concerto for Piano and Orchestra No. 1* in B flat, Op. 23, with the Texas Festival Orchestra, conductor Robert Spano. James's Festival at Round Top, Texas, continues to flourish.

with two singing sisters from Bosnia playing a wide range of European/Gypsy music, he began a monthly residency at The Spitz in Old Spitalfields Market. Christ has just bought a peach orchard in the Pyrenees!

The Pro Arte Guitar Trio (**Richard Hand** *requinto*, **Tom Dupre** *guitar* (both 1985) and Peter Rueffer *eight string guitar*) gave a recent concert in the Purcell Room, following which *Musical Opinion* commented on the 'truly outstanding and magical playing of these three very gifted artists.' A new CD entitled *Scenes from Childhood*, with music by Debussy, Ravel, Schumann and Bizet, is due for release. The Hand-Dupré Duo gave recent recitals in Dublin and Portugal and at the City Hall in Hong Kong, where they also broadcast.

Adolph Hauke (1950) writes that although retired, he is busy with freelance accompanying work. He greatly enjoyed the Hereford Summer School last summer, and brings kind wishes from **Miles Meredith** (1941).

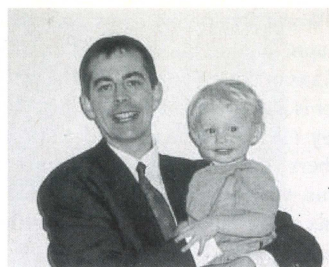
Caroline Holloway (1999) has been appointed No 4 First Violin with the Ulster Orchestra.

Violinist **Philippe Honoré** (1991) has joined the Vellinger Quartet. He is also a member of the English Chamber Orchestra, continues to perform with the ensemble Mobius.

Anthony Houska (1981) relinquished his position (No 8 double bass) with the



Glenis Hayward (1947) visited the Academy and played one of the new pianos in York Gate
Photo Janet Snowman



Anthony Houska with Megan, two

London Philharmonic Orchestra at the end of the 1995 season to concentrate on his rapidly expanding instrument business. Helped by his wife Petro, whom he met in 1993 while on the LPO's South African tour, the 'Instruments & Bows' business specialises in professional quality double basses and violas, with a good selection of violins, cellos and bows. Anthony can be contacted via his new web-site: www.contrabass.co.uk or email tony@contrabass.co.uk.

Claire Heels (now Tocknell, 1981), was appointed director of music at Durston House, a boys' preparatory school in Ealing. She is enjoying the challenges of this varied post, having previously worked as a violin teacher in Westminster.

Daniel Hope (199), recently voted 'Young Artist of the Year 1999' by two leading German music magazines, was invited to step in for Nigel Kennedy following Kennedy's cancellation of his biggest appearance in Germany this year, performing in front of an audience of 20,000 on an open-air stage at Munich's Königsplatz in July.

Dr Desmond Hunter (1967) has been awarded one of the twenty National Teaching Fellowships for England and Northern Ireland. Each award winner receives £50,000 for a project on learning and teaching. The Higher Education Funding Council for England has established the Fellowship Scheme to recognise individuals of the highest calibre in the area of teaching and the facilitation of learning in higher education. In addition to providing reflective commentaries on their teaching, each applicant was required to outline a project to pursued over the next two-three years - Desmond's proposal is focuses on the



Dr Desmond Hunter receives the National Teaching Fellowship Scheme award



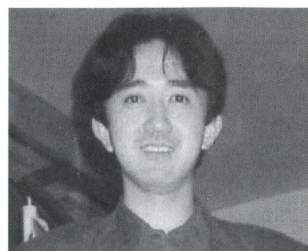
Richard Hand and Tom Dupre
Photo Alex Gerard

assessment of performance within an academic context. It will explore the generation of assessment criteria/guidelines/checklists as a collaborative activity involving performers, tutors and assessors and will consider how the planning and preparation of a performance should contribute to the assessment.

Melanie Brandon (*violin* 1999) and **Neil Hornsby** (*guitar* 1996) married and are now enjoying their new home in Dollis Hill - they would like to thank everyone who helped to make the event such a special occasion.

Ian Hughes (1979) has recorded an innovative new choral album called *Angelis*. Tipped to be a Christmas best-seller, it features members of the internationally-acclaimed Southend Boys' and Girls' Choirs, with instrumental contributions from among others, current student **Jessie Murphy**, violin.

Flautist **Kathryn Howson** (now Stevens, 1998) writes: 'I am now married and recently moved to Crawley. I have been teaching infants and am looking for a job, as I write. I have been used a music specialist in both school and church, where Simon, my husband is working. All fellow former students are welcome to contact me on 01293 520620.'



Yoshi Inada

Bassoonist **Yoshi Inada** (1995) is working as an Alexander Technique teacher. With his knowledge as a medical doctor (neurologist), he advises and supports musicians in his practice at home, as well as teaching at Richmond upon Thames College. Yoshi can be contacted on yoshi@inada.fsnet.co.uk or tel: 020 8789 2073.

Millie Jones (1949) studied piano with Virginia Maclean. As a teacher herself, she has had excellent results with her pupils.

Saxophonist **Sarah James** (2000), who currently holds the Meaker Fellowship at the Academy, will give a recital of works by Richard Rodney Bennett, Brian Elias, Robert Walker and a world première by Phillip Cashian for the Park Lane Group Young Artists' Series in the Purcell Room on 8th January at 7.30pm. Sarah is also an NFMS Recommended Artist for this year, and is an extra player with, among others, the RPO and the *Riverdance* production.

Alain Judd (1971), bass baritone and conductor of the Alexandra Choir of London and the Burgate Singers in Norfolk, has been a member of the Royal Opera and Glyndebourne Opera and has sung principal roles in Geneva, where he was sent by The Friends of Covent Garden to Herbert Graf's opera school. He spent his time freelancing upon his return, and works often with the London Voices and Terry Edwards. Conducting now takes up a good deal of his time.

Agnes Kory (1969) writes: 'The tenor violin, a forerunner of the solo cello, is half-way between the viola and cello in size, tuning, register and tonal quality. My research, published in the 1994 *Galpin Society Journal*, shows that it was an often-used instrument in the baroque period. I have recently purchased a tenor violin which was subsequently restored by Dietrich Kressler. Funa TV Hungary interviewed me for a programme in 1998, and I presented the instrument in a lecture recital (playing Torelli, Caldara - still in manuscript - Marcello and Bach) in June at the University of Edinburgh, accompanied by Leon Coates *harpichord* with Joanna Morrison *soprano* (in the Bach cantata aria). I am now keen to give further lecture recitals, and can be reached at agnes.kory@kcl.ac.uk or tel 020 7435 3685.'

Conductor **Judith Kubitz** (1999) is Kapellmeister of the Staatstheater Kassel.

Any ex- or current students interested in studying and performing lieder in member's homes? **Ann Kenton Barker** (1958), who has joined City Opera for the season, is on the committees of the London Lieder Group, whose president is **Graham Johnson** (1972), and Hampstead Music Club.

Canadian soprano **Gillian Keith** (1999) won the Kathleen Ferrier Competition held in April. **Andrew Foster** (1998), *bass*, was runner-up.

Karen Keay (1998) is Co-principal clarinet with the Durban Philharmonic Orchestra. She has also played saxophone with the orchestra backing an Elvis Presley 'look-a-

Millennial heroics

Edward Kelsey (1954) writes that he was voted 'Beer Drinker of the Year 2000' by the All Party Parliamentary Beer Group by virtue of playing Joe Grundy in *The Archers*. He was presented with the award at the group's annual dinner in June by Janet Anderson, Minister for Tourism. 'What is there left to achieve?' he asks.

like' tour, has played with a swing orchestra as lead clarinet and also recorded a jazz album with a well-known French jazz trio.

A double-CD to celebrate the work of **Helen Lawrence** (1965) has been released on the Beulah label. The first disc is a re-issue of a programme recorded 20 years ago when Helen was in her 'prime' as a soprano (works by Mozart, Donizetti, Bellini, Puccini and Verdi); the second is a new recording of Russian songs based on a recital which Helen, now singing mezzo repertoire, gave with pianist Julian Rolton at Kenwood House in May 1999 at the invitation of the British Pushkin Bicentennial Trust. The programme includes settings of the poet's works by Borodin, Tchaikovsky, Prokofiev, Shostakovich and Medtner, among others. Kenwood House was the home of Pushkin's grand-daughter at the beginning of last century and Medtner, on leaving Russia after the Revolution, settled in north west London. The disc (Beulah 1-2RF5) is available through www.homepages.enterprise.net/beulah, or from record stores.

William Lee (1967) writes: 'I have taught in three large comprehensives - the present one, where I am director of music, is Grey Court School, Richmond. During this time I have also given piano recitals in various venues, but have mainly focused on accompanying. I was a pupil of Alexander Kelly, and for my second study, cello, my professors were Tom Igloi and David Strange, who provided a memorable moment in one lesson by tripping over the spike, causing the neck to part company with the body of the cello. Other memorable moments were choral rehearsals with Frederic Jackson and performances of *The Dream of Gerontius* and Mahler Symphony No.8 under Sir John Barbirolli and Sir Adrian Boult, respectively. Many friendships were formed but, alas, contacts inevitably ceased after a few years. It would be enjoyable to receive any news, particularly from violinists Brian Damiral and Tom Blackburn (1967) as well as Anne Lock, oboe and piano. Please contact me via Janet Snowman at the RAM.'

Angela Lear (1971) has retained the rather unusual format of a double-CD album for her new release of Vol.5 in her recorded series *The Original Chopin* - based on her extensive research studies into Chopin's

autograph Mss and original source material (including annotated scores from Chopin's pupils). CD1 of Vol.5 features the 24 Preludes, Op.28 in addition to the Mazurkas Op.59, Waltzes from Op.34, Barcarolle Op.60 and Nocturne in D flat, Op.27 No.2 with original variants. As an adjunct to CD1, the second (gratis) CD presents a comprehensive spoken commentary on each of the 24 Preludes, with comparative illustrations and numerous examples on the various factors governing their interpretation. Angela's former Academy professor, **Guy Jonson** (1936), gives an invaluable contribution to CD2 as an introduction to her commentary, in which he voices his own thoughts and views on the playing of Chopin. This recorded dialogue also includes a discussion on the subject of how his teacher, Cortot, as one of the truly great Chopin interpreters, compares pianistically with the modern-day performances of Chopin from our acclaimed 'virtuosi'. Please contact: Libra Records Ltd. Tel.: 020 8590 7380 / email: cpmusic@compuserve.com or visit the website on: www.libra-records.com Address: 25 Hazeldene Road, Ilford, Essex IG3 9QZ The cost (including p+p) is £10.00 for the double-album. Libra Records Ltd. also offers Guy Jonson's CD for £10.00 alear@supanet.com

Violinist **Nicola Loud** (1996) has recently returned from a tour of Belgium and Germany when she performed a series of Brahms Concertos with the Flanders Symphony Orchestra (conductor David Angus). She also gave some concerts with the Ulster Orchestra (conductor Takuo Yuasa), including the Mendelssohn Concerto, and a performance and recording of the Haydn C major concerto. In October she played the Mendelssohn Concerto with the BBC Concert Orchestra (conductor Barry Wordsworth) at the Royal Festival Hall, and in the Bruch Concerto with the Royal Liverpool Philharmonic Orchestra and the *Carmen Fantasy* and *Tzigane* with the Hallé Orchestra at Bridgewater Hall. Future highlights include a return tour of Turkey, a concert with the Philharmonia Orchestra and, in March, Mendelssohn's Violin and Piano Concerto with pianist Stephen Coombes with the Brighton Philharmonic Orchestra (conductor Barry Wordsworth).

Margaret Lockhart (1962) writes: 'One of my great interests is the group of singers whom I accompany, called Shirley Bright and Friends. We give regular concerts, two or three a month, in aid of multiple sclerosis research, and so far we have raised £4000. There are occasional difficulties (eg when I suddenly find I do not have the last page of the song, or when I clip the pages in my file in the wrong order!). If the time goes quickly, I play a short solo, but if it becomes obvious that we are going to need an extra item, I have been known to play *The Raindrop Prelude* plus Grieg's *Nocturne* to



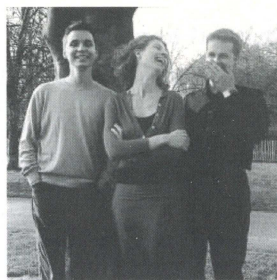
The Vegetarian, a Serio-Comic Semi Sentimental Song and *The Health Jolting Chair Gavotte*, from Fritz Spiegl's MUSICK NOTES - Music about Lotions, Potions, Motions, Urges and Purges, published by Parthenon, Medical & Scientific Publishers, London and NY

fill the programme. I think my dear professor, Isabel Gray, would be pleased with what I am now doing.'

The **Rogeri Trio** have good reason to be in high spirits. The Rawsthorne Trust and Pro Helvetia are sponsoring their forthcoming concert and educational tour of Malaysia in January. The trio reformed earlier this year with cellist **Philip Sheppard** (1992), pianist **Simon Lepper** (1999) and founder-member **Nadia Myerscough** (1987). They have a busy schedule of concerts this season, include the première of a trio written specially for them. Simon Lepper won the recent Gerald Moore Award, and the Accompaniment Prize in the 2000 Kathleen Ferrier Competition

Janet McCleery (1966) is organist of Ardingly College and director of the West Sussex Girls' Choir. This year she has enjoyed playing the organ for public performances at St George's Chapel, Windsor Castle, St Paul's Cathedral, Winchester Cathedral, Chichester Cathedral and, during a concert tour in France, Bayeux Cathedral. The Girls' Choir, comprising 40 girls aged between 8 and 18, took part in a Christmas concert in Arundel Cathedral. Janet also has a busy teaching practice, specialising in organ and singing students.

Janice Millington (1970) has completed 30 years of dedicated service at Harrison College, a secondary school in Barbados. She writes: 'I entered music education full time after completing my studies at the RAM as a Commonwealth Scholar. The rewards have been many and the results, in terms of musical awareness and music education development, have provided a basis and a pedagogic approach to music education on the island since this post as head of department was the first of its kind. My career as a pianist and violinist developed alongside this and I have served as professional accompanist for many local and visiting soloist and choirs. Among the more



The Rogeri Trio - Nadia Myerscough violin, Philip Sheppard cello and Simon Lepper piano

recent efforts were the winner of the *Medaille d'or* in a French Piano Concours held in Guadeloupe and a performance in Steinway Hall in New York. My last violin concert was in June and, in October, I gave a piano recital at the St George University in Grenada, then visiting Dominica as special guest and speaker for the Dominica Music Education Day I was awarded the Silver Crown of Merit for my contribution to music education in Barbados over the last 30 years. I continue to lecture at the University of the West Indies Cave Hill Campus in two music courses, and have just released a CD entitled *Janice Millington Plays*. I have also begun to document things Barbadian, and have contributed to *The Garland Encyclopedia of World Music* Vol 2. on the Caribbean, Latin America and New Mexico. Current projects include a History of Barbadian Music - a mammoth task. I serve as President and founder of the Barbados Association of Piano Teachers and public relations officer of the Association of Caribbean Music Educators, and member of the Advisory Panel for the new Caribbean Examinations Council Music Syllabus which was piloted 3 years ago and has been useful to the development of secondary schools in the Region.' Janice would like to make contact with oboist Ann Green. Her phone and fax is 246-428-7392 or 246-420-5604. email jammusic@caribsurf.com

Stephen McDade (1986) studied violin under Clarence Myerscough and spent three years playing in West End and touring



Remember this? Harold Nash (1951), far right, former head of brass at the Academy, with students - who, where, when, what and why? Please contact Janet Snowman on 020 7873 7335

musicals, with some orchestral freelancing. In 1989 he began teaching, becoming String Coordinator for Central Berkshire in 1994, also tutoring and conducting the county string and youth orchestras, as well as the National Children's Orchestra. He has recently moved to Gloucestershire with his wife, **Anna Knowles** (1984) and three children, having been appointed head of strings at Dean Close School in Cheltenham. He also tutors for the Gloucester Academy of Music and Performing Arts and conducts Encore (ex-members of the National Children's Orchestra). Stephen has also taken over from Alan Lumsden the directorship of Beauchamp House International Courses (information and brochures from 01452 750253).

Composer **John McLeod**'s (1961) new work *The Sun Dances* will be premiered in the Usher Hall, Edinburgh and Glasgow Royal Concert Hall in January by the National Youth Orchestra of Scotland. In February, *Symphonies of Stone and Water*, commissioned by the Edinburgh Contemporary Arts Trust with support from the Scottish Arts Council, will be performed in Queen's Hall, Edinburgh by Indonesian pianist Ananda Sukarlan and the new ECAT Ensemble conducted by **James Wood** (1976).

Alison McGillivray (1995) is playing principal cello with the Academy of Ancient Music, and is teaching baroque cello at the Royal Scottish Academy of Music and



Composer John McLeod
Photo Robert Carpenter-Turner

CANADA Life

RALPH MACE (1953) responds to the Newsletter's 'Where are they now?' column

'An old RAM chum, **John Fawcett-Wilson** (1956), forwarded me a copy of the Newsletter which included my name in the *Where are they now?* supplement; this prompts me to confirm that the old dog is alive and well. I have been 'in music' since I left the RAM; at that time I had no idea there could be so many facets to this wonderful business.

My first job was with EMI Studios in Abbey Road where tape recording had recently been introduced and people who could 'read a score' were required to cut the bits together. I was then recommended to a position with Chappell and Co. in Bond Street by the Academy's Warden, Myers Fogg, who thought that a recording studio was a factory job and that there would be more musical opportunities in publishing. In retrospect I felt that his argument was wrong, but dear old Myers did me a great service; I so hated the 'song plugging' side of the publishing job that I took a bet on my musical talents and became a freelance musician, which led to being rehearsal pianist and conductor for the Sadler's Wells/Royal Ballet, musical director in Australian theatre and vaudeville (memories of Max Bygraves and Marleen Deitrich), and then a long stint -1969 to 1987 - in the record business back in London. My debut as a record producer in 1969 was with a colourful single, 'Spunk', written and performed by Barry Humphries for the Philips label.

The sixties and seventies were a wonderful time of many *ch-ch-ch-changes* in music and I enjoyed going pop for a while. The high spot of this period was performing moog on the early David Bowie album, *The Man Who Ruled the World*. My daughter was so excited that she told all her school chums that her dad was a Spider from Mars, but my image was not quite right for the pop scene and when I met her teacher at school she said, 'You aren't what I expected!'

I then became European Marketing Director for RCA Records and had the privilege meeting some of the great musicians on their roster: Artur Schnabel, Horowitz, Eugene Ormandy, Leontyne Price and my great friend James Galway, whom I signed to the RCA label and who shortly afterwards asked me to produce his recordings. My Galway production credits now number more than 80 albums which have led to my working with Cleo Laine, Henry Mancini, Kyung-Wha Chung, Claudio Scimone, Sir Neville Marriner and the Irish ensemble, The Chieftains. In 1987 we moved back to Australia to be closer to our daughter and to see some decent cricket.

I thought this was probably the end of my record production work, but I was wrong. Since then I have been commuting to either Europe or North America three or four times a year producing more records for Jimmy G and for a new generation of exciting artists including Evelyn Glennie, Michala Petri, Vladimir Spivakov, James MacMillan, and the Japanese composer and musician, Isao Tomita.

One of the most rewarding musical aspects of the last 10 years has been that close to 50 percent of the recordings I have produced have been of music written within the last 20 years. This calls for much more intensive score study than the traditional repertoire and it helps keep the old grey matter in reasonable working order.

Last year we moved to Vancouver, BC, where things have been a little quieter - mostly because of a slow down in the classical record business. But there are lots of things to do, new places to visit and there is much to be said for having time to do a little keyboard practice, working through new works and a daily dialogue with J.S.B.

And what of my old chums of the RAM in those early 1950s, how are they? There was **Kristin Halsen** - what a voice - **Iris Bourne**, the lovely Ruth, **Peter Stone** - his performance of the Schumann *Fantasie* in Duke's Hall still rings in my ears, **Peggy Cunningham** with bobby-sox and flying timp sticks, **Arthur Smither**, amiable **Jack Myers**, the Bloch fan, the mighty **Myerscoughs**, and did **Alexander Kelly** marry a rich woman as **Clifford Curzon** recommended? Should anyone recall this old crone my email address is ralf@axion.net



'We wouldn't do it that way at the Royal Academy!' Left to right: Vladimir Horowitz, Peter Delheim (Red Seal producer) and Ralph Mace, in the late 1970s

Drama.

Richard Moorhouse (1992) has been appointed Organist and Master of the Choristers at Llandaff Cathedral. He was previously assistant sub-organist at St Paul's Cathedral.

From the real Bush, **Julia Moss** (née Gaitskill, 1962) writes: 'Having been completely out of touch for about 35 years, the coincidence of the two pictures on page 29 of the April Newsletter has spurred me to write. Since leaving the Academy I have worked in Kenya where I was born. I began my schooling at St Andrew's, Turi, where I began the piano with none other than Miss **Patricia Pickmere** (now Jacobs (1948), author of the April Newsletter article). She obviously started me off well. I married a musical land surveyor, who has since changed to music full-time and who also bought me an Ibach boudoir grand for a wedding present, and it had to undergo many safaris. We usually visit the UK every two-three years and have taken part in several summer schools, including Canford, where we met conductor **Nicolae Moldoveanu** (1993), who agreed to pay us a visit if we could guarantee a close encounter with a lion. This we did, and he came to stay. I do enjoy the Newsletter.'

Philip Mead (1971) has recorded the complete piano works of Charles Ives for Metier, for release in the new year. In November, he directed the 5th British Contemporary Piano Competition at the London College of Music and Media.

Vernon Midgley (1968) writes from New Zealand: 'I am coordinator of vocal studies at the National Academy of Singing and Dramatic Art in Christchurch, and at the time of writing am coaching students for a world première of *Far from the Madding Crowd*, a musical by American composer Garry Schocker, based on Thomas Hardy's novel.' Vernon sends all good wishes to his friends in the UK.

Passions, **Stephen McNeff**'s (1973) opera based on Euripides' *Alcestis*, the story of a woman who died in place of her husband, is retold in the form of a Passion using aria, recitative and chorale. Commissioned and



A Bush wedding in South Africa, with Julie and Dick Moss

sung by the virtuoso a cappella group Cantabile, it was performed at Battersea Arts Centre's Opera 2000 Festival in August and September.

In November/December **John Mayer's** (1953) Indo-Jazz Fusions Ensemble gave a series of concerts sponsored by the Norwich Arts Council and Eastern Touring Agency, in the east of England. John has been commissioned by the Norwich Arts Centre to write a work with compositional ideas generated by young musicians. The idea is to expose them to music unfamiliar to them, for instance Indian Raga (scale) and Tala (rhythm), and also to learn from the vast musical landscape of world music such as the Maqams of Arabic music and various pentatonic permutations of the Far East.

Martin Outram (1983) writes: 'The Maggini Quartet had a busy summer which included concerts and coaching at home and abroad. Highlights of their foreign concerts included a recital in Edvard Grieg's music room in his villa at Trolldhaugen as part of the Bergen International Festival. In the third of their concerts at this festival, the Quartet were joined by the Vertavo Quartet, Norway's leading string quartet in a performance of the Mendelssohn Octet, and Martin Outram and Michal Kaznowski joined the Norwegian group for Brahms's G major Sextet. The Quartet's British series for Naxos has continued to attract outstanding revues, and their latest disc, which featured the Walton quartet and piano quartet (with pianist Peter Donohoe) was nominated for a Gramophone Award. Awaiting release are discs of quartets by Bax and Vaughan Williams, and on the latter disc the Magginis are joined by Academy professor **Garfield Jackson** (1978) in VW's Phantasy Quintet. In December the Maggini Quartet will record the first of three discs of the chamber music of Sir Arthur Bliss, before continuing with more Bax in the Spring. In addition to this recording activity, the Quartet make return visits to Switzerland and Norway in the new year, and look forward to giving the world premiere in February in Bath of a work which they commissioned from **Eleanor Alberga** (1975). This, her third quartet, follows on from the Maggini's earlier commission of Eleanor's first quartet in 1993. Martin is also a professor of viola at the Academy.

Baritone **Christopher Maltman** (1995) won the 2000 Royal Philharmonic Society's Young Artist Award.

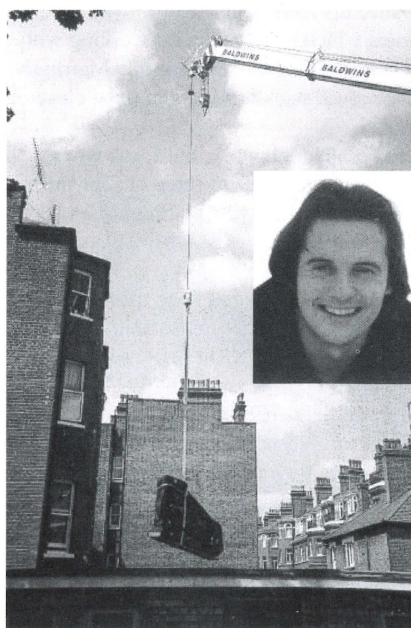
Timothy Miller (1982) continues his teaching commitments at Stavanger University College, Norway, whilst appearing regularly with Stavanger Symphony Orchestra as orchestral pianist/celeste player. A frequent guest organist at Stavanger Cathedral, he also continues to compose; this year *Four Blake Songs* and



The Maggini Quartet
Photo Jillian Edelstein/Network

the 5th Organ Sonata receive premières.

Recent projects for pianist **Simon Mulligan** (1994) include a Decca recording with the BBC Symphony Orchestra, conducted by Leonard Slatkin of Michael Kamen's film music, to be released in the new year; Simon also features on the soundtrack to the film, *Kindertransport* directed by Oscar-winning documentary maker, Deborah Oppenheimer. The summer marked his debut with the Hallé in Manchester, along with solo recitals in the US and Canada and recital tours with Joshua Bell. The Gstaad festival commissioned Simon to arrange Aaron Copland's *Old American Songs* and Kurt Weill's songs from the *Threepenny Opera* for performances around Europe with the London International Piano Quintet and the baritone, Benno Schollum. Future engagements include a solo disc for Nimbus of Alexis Weissenberg's Sonata, (premiere recording) and Simon's own Bernstein transcriptions, tours with Joshua Bell, (Wigmore Hall 20th February) and Michael Collins, and an



The arrival of Simon Mulligan's new toy, a Steinway model D from Jacques Samuel Pianos, prior to being squeezed through the window

SACD recording in New York. He plays in the Duke's Hall on 10th May.

In the early 1990s at the Academy's Graduation Ceremony, both **Michael Nyman** (1965) and **Edmundo Ros** (1942) met when they were each presented with Fellowship of the RAM. In October, the BBC screened *The Edmundo Ros Story*, produced and presented by Nyman. Having been present at Edmundo's concert in the Queen Elizabeth Hall a few years ago, when queues were forming around the building for returns, it was particularly interesting to both hear more about and to see some early footage of this warm and charismatic man.

George Newson (1959) writes: 'Since the completion of my second, full-scale opera, *The Winter's Tale*, I have continued with a project I have been involved with over the past five years called 'Songs & More Songs in Exchange.' Recent years have seen the revival in the use of literature as an inspiration for painting, and *Songs in Exchange* was a multi-media project bringing together art, poetry and music, an idea George got when he was given a picture by the artist Kitty French and wrote a song inspired by the work, which he gave her in exchange. Since then he has involved 42 artists in the two collections. The artworks and a selection of songs old and new were shown and performed at the Canterbury and Rye Festivals in their new season. 'I am currently working on a commission from **Evelyn Glennie** (1985) for a Concerto for Percussion and Orchestra for the Canterbury Festival, followed by the second of two commissions from French sources: a song-cycle for mezzo, cello and piano requested by the distinguished French cellist, Dominique de Williencourt for performances in France, the South Bank and local festivals,' writes George, who studied with Alan Bush and Howard Ferguson at the Academy, working also with Cage and Carter and Italian composers Berio, Maderna and Nono at summer schools in Dartington and Darmstadt. As well as commissions from many leading orchestras, he has also worked closely with major poets including George Macbeth and Peter Porter.

Bich Tra Nguyen (1999) won the Robert William and Florence Amy Brant Piano Competition held in Birmingham.

Double bass player **Chi-Chi Nwanoko** (1981) released her first solo CD which included double bass concerti by Dittersdorf and Vanhal with the Swedish Chamber Orchestra (Hyperion). Her discography also includes three recordings of Schubert's *Trout* Quintet with Domus, Hausmusik and the Fontennay Trio with Nobuko Imai (viola) for Virgin, EMI and Teldec respectively, plus recordings of the Schubert Octet, Beethoven Septet, Hummel Piano Trio and Boccherini Cello Sonatas (Hyperion). Chi-Chi is



Chi-Chi Nwanoko

currently principal double bass with the Orchestra of the Age of Enlightenment and the Orchestre Revolutionnaire et Romantique and she performs regularly with ensembles such as Hausmusik. In 1996 she gave the UK premiere performance of **Brian Ferneyhough's** (1967) *Trittico per G.S.* for solo double bass, and she is the double bass soloist on the recording of Alexander Goehr's *Sing Ariel*, conducted by Oliver Knussen.

Violinist **Raymond Ovens** (1952) writes: 'Since retiring, I have been able to follow a lifetime's ambition to devote myself to painting in watercolour. At the recent Bromley Arts Society exhibition I achieved my first sale. Almost as exciting as a first concert, but not as nervous-making. Music is still important, but now as a listener and as an inspiration when confronted by a blank sheet of brilliant white watercolour paper.'

The music of **Tony Osborne** (1969) features in several of England's cathedrals in 2000. In May The Soloists Ensemble, conductor Robert Turrell (RAM Jr. Dept staff), premiered *Jazz Contrasts*, the first of two commissions, in Gloucester and Blackburn, and the second, *Spinning Reels*, at the Southwark Festival in October. In Bristol, Gershwin & Co. performed Tony's new jazz adaptation of Bach's *Italian Concerto*. In the 'Bass International' concert at the Purcell Room in May, organised by David Heyes (Recital Music), soprano Sarah Poole sang *Sonnet For A Summer's Day*, accompanied by Nigel Clayton. The programme also included *Marimba-Malimba!* for double bass quartet and percussion, and the popular song *When The Clock Slows Down*, arranged for voice and bass quartet. At Bass Fest 2000, at Woldingham School, Surrey, two new works were premiered. Mette Hanskov, principal double bassist with the Danish Royal Opera orchestra, accompanied by John Thwaites, performed *Blue Suite*, and the Junior ensemble, conducted by Cathy Elliott, played *Brontosaurus Rock*, (composed specially for Bass Fest 2000) with improvised 'percussion' effects in the expert hands of Corrado Canonici. In November

Barry Green premiered three new pieces, *Plane Ticket*, *Chi Flow*, and *Ball Game*, for double bass and marimba (played by his son Adam Green) in Houston, Texas. Tony has also worked on a new version of *Free Spirit* (*Shir Ha-Neshamah*) for violin, double bass and marimba. It was originally composed for soprano, double bass and piano, in memory of Diana, Princess of Wales. For the Trinity College of Music Double Bass Festival Tony was commissioned to compose *The Millenium Bug* for bass quartet, and *Space Mission* for double bass and piano. Tony recently became a Reiki Master, as did his wife Jo, who is building up a Reiki healing practice.

Yuri Paterson-Olenich writes: 'Since disappearing after graduating in 1996, I have spent much of my time in Moscow studying with Vladimir Tropp. I have had an exciting and rewarding time touring the former USSR, and was well received. Concerts I remember with the greatest pleasure are those I gave in the intimate surroundings of Alexander's Scriabin's museum-apartment, and also the concert series sponsored by the Frank Bridge Trust in which I played Bridge's Sonata. I am now based once again in London. My recent CD, *Scriabin: Late Piano Works*, was released in August to critical acclaim and reached No 7 in Tower Records Classical Charts in the first week. I have, however, lost touch with many of my friends from the Academy, and would be delighted if any of them were to email me at paterson_olenich@hotmail.com'

Andrew Pink (1981) completed an MA (Music) degree at APU/Colchester Institute with a study of Benjamin Cooke (1734-93), who was organist of Westminster Abbey and director of the original Academy of Ancient Music. The project comprised the first catalogue of Cooke's works, detailing the known sources, and the first performing edition of *A Christmas Ode* for soloists, choir, organ and orchestra. Essex Baroque Orchestra and the Chelmsford Singers were the first to use the performing edition in Chelmsford Cathedral last December. The ode was performed in London on 18th November at Holy Redeemer Church, Clerkenwell, by Collegium Musicum of London and the Hertfordshire Chamber Orchestra. Placed in the programme alongside Mozart's C minor Mass, the audience experienced a fascinating juxtaposition of the late 18th-century styles of two different traditions.

Claire Powell (1976) made her Netherlands Opera debut in April 2000 (*Elektra*) followed by series of song recitals in the south west of England including the Exeter Festival with pianist Peter James Adcock. Coming up is Madrid for *L'Enfant et les Sortilèges* with the National Orchestra of Spain followed by a new production of *L'Amour des Trois Oranges* in Cologne.

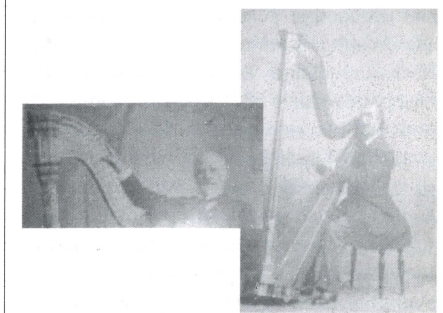
Roles planned for this season also include Miss Jessel (*Turn of the Screw*), Juno (*Semele*), Mistress Quickly (*Falstaff*) and Auntie (*Peter Grimes*). Claire is also busy with her private teaching practice, which continues to expand.

Mary Powney (née Earl, 1958) is based in Kendal, Cumbria. Earlier this year she was awarded the Postgraduate Certificate in Performance Adjudication, one of only 38, at the time of writing, to have achieved this new qualification. She has a number of adjudicating engagements in the north of England. Her singing teaching practice continues as busily as ever and she hosts the Associated Board exams three times a year as Honorary local representative. After 31 years, she retired in December as conductor of the K Shoes Male Voice Choir, a highly respected and award-winning district choir. This will leave her much freer to further develop her teaching and adjudicating work.

As part of Downe House Music Weekend in May, several RAM alumni gathered together to remember **Michael Head** (1900-2000). **Penelope Price Jones** (1974), director of music **Anthony Cain** (1975), **Cecilia Lunn** (1962) and **Josephine Butcher** (1968) all had stories to add to a celebration of Head's songs sung by the senior girls. 'The occasion reminded us,' writes Penelope 'of the debt we owe Michael Head for providing us with such a delightful body of songs to use with young singers.'

Congratulations to **Andrea Quinn** (1989), currently music director of the Royal Ballet, who has been appointed music director of New York City Ballet.

Since retiring in 1993 as Principal harpist of the Royal Liverpool Philharmonic Orchestra, **Mair Roberts** (née Jones, 1953) has been kept busy playing at wedding ceremonies and receptions, despite having had a major operation for cancer in 1995. In August, her fourth book was published, *The Harp Makers of Wales*. This detailed account also includes the names of many of the makers over the centuries. The publisher is Gwasg Carreg Gwalch, ISBN is 0-86381-606-1.



John Thomas and John Cheshire. Both studied at, and were professors of harp at the Academy. John Thomas became Official Harpist to Queen Victoria, and John Cheshire Official Harpist to HRH The Duke of Edinburgh. RAM Archives

Christopher Rowland (1970) has recently given violin and chamber music classes in Frankfurt Hochschule, Capetown University and in Korea, Paris and Prague. He was artistic director of the Royal Northern College of Music QuartetFest 2000, which celebrated the genre of the quartet in the 20th century. Over 1000 scores were performed. The **Archinto Quartet** represented the Academy, and there was a first performance of a new quartet by Academy student **Sungji Hong**.

John Railton (1949) writes: 'Some may still remember me for the part I played in Clarence Raybould's prestigious performance of Elgar's *Caractacus* when my tubular bell rang on and on after the long awaited final chord. I have lived in Ashburton Devon since 1988, where I teach at Dartington College of Arts, conduct the Dartington Community Choir and play the organ at my local church. My piano partner **Kate Elmitt** (1955) and I gave a recital at Little Benslow Hills, Hitchin in November, and will give another in the Great Hall, Dartington, on 11th February.'

Patricia Round (1949) taught violin/viola for the ILEA and, later, Wandsworth. She is now retired and enjoys playing chamber music.

Malcolm Rudland's (1907) summer programme included a concert of Czech music for organ and trumpet (with **Andreas König trumpet**, 2000) performed in St Marylebone Parish Church under the patronage of the Czech Embassy. In June he gave a concert of Hungarian music for organ, this time in the presence of the Hungarian Ambassador, at St Mary's Church, The Boltons, SW10. Having spent 20 years as Secretary of the Warlock Society, Malcolm organised a walk-about in June as part of the Chelsea Festival, beginning in Harrods' Food Hall, visiting various taverns in the area, and ending up at St Wilfred's Convent in Tite Street, opposite the GLC plaque to Warlock at 30 Tite Street, where the composer lived and died. Food, drink and live music in abundance accompanied the journey.

Betty Roe (1952) has had another active and productive year composing, teaching, adjudicating, examining and accompanying. It was a special joy for her to accompany the first performance of *Conversation Piece* for horn and piano, written for her 12-year-old grandson Daniel Beer, who was the soloist, in the Secombe Hall in Sutton last year. *Delight*, three song settings for baritone, soprano and piano with words by Emily Dickinson, was also published, and both are available from distributor William Elkin. Many new items are to be included in the Church Music publications of Kevin Mayhew during this year; also available is the *Play-around Recipe Book* by **Soo Beer**



Charlotte Rylatt

(1979), Betty's daughter), with a CD of the 25 songs included. Described as 'a musical feast for pre-school and reception classes', the book is written in the form of a menu. Full of useful ideas for teachers.

Martin Roberts (1962) has been examining for Trinity College of Music both in the UK and abroad, having recently visited New Zealand, Hong Kong, Australia, Thailand, The Bahamas, Canada and Italy. Martin plays viola in the Cherwell Orchestra when not away and, with a different organisation, is senior officer in the Naval Cadet Forces, sometimes at his desk and other times at Portsmouth and Dartmouth. His wife, **Sarah** (née Finch, 1963) teaches piano and violin at two schools, one of which she has now been with for 24 years. They are often in touch with **Miranda Hutchings** (née Godwin, 1963), whose younger son Martin formerly taught.

Juan Manuel Real (2000) has been appointed Principal trombone of the Orquesta de Valencia.

Soprano **Charlotte Rylatt** (1990) reached the finals of the Torneo Internacional de Música in Zaragoza, Spain with her voice and harp duo, and also the semi-final of the John McCormack Golden Voice of Athlone Competition, Ireland. Her recent work includes being a member of the Extra chorus for the Royal Opera House, Covent Garden in the *Greek Passion* (Martinu) and Verdi's *La Traviata*, and she continues her recital career with recent engagements in Portugal and Spain.

This contribution to the Newsletter was made by **Robert Sherlaw Johnson** (1957), prior to his death in early November: 'My *Northumbrian* Symphony received its first performance last November in the University Church, Oxford by the Oxford Sinfonietta under the direction of Julian Faultless. I received two first performances this year: my *Millenium Mass* for choir and soloists, oboe, cello and handbells at Spode Music Week at Hengrave Hall in August and *Puer natus* for unaccompanied choir at a Millenium concert at St.Chad's Church, Shrewsbury in October,

given by the Phoenix Singers directed by Richard White. In February I attended the Browne Symposium at Southwestern University, Georgetown, Texas where I gave two lectures on Olivier Messiaen (the first the introductory lecture, and the second on Messiaen and birdsong), and a piano recital consisting of extracts from *Vingt Regards sur l'Enfant-Jésus* and *Catalogue d'Oiseaux*.'

Peter Sheppard Skaerved's (1989) CD of solo violin works by Henze, David Matthews, Smirnov and Hakim (Metier MSV92028) brought a headline of 'Studied Brilliance' in the *BBC Music Magazine* in July - 'a fascinating collection, the spaciousness of the recording serving to underline Sheppard Skaerved's luminous clarity of tone'.

John Shaw (1970) writes: 'I emigrated to Canada in 1970 and have lost touch with my contemporaries. I would like to try to reestablish contact through email. I studied oboe with Janet Craxton, and played in the RAM Chamber Orchestra under Sir Neville Marriner, and First Orchestra under Maurice Handford - both as Principal. Email: jshaw@nas.ne

Gloria Saarinen (1960), born in New Zealand and now living in Canada, achieved numerous scholarships and awards at the Academy. Arthur Fiedler chose her to tour the world with him and, since then, she has played on the stages of most great concert halls in Europe and Asia. She also established 'Musical Portraits', her own classical music television program; created the piano Trio 'One Third Ninth', who performed together for ten years, and served as Professor of Music at the University of Calgary. She was the founding artistic director of the first Esther Honens Calgary International Piano Competition at the invitation of the Patron. Her commitment to the arts extends far and wide to her dedicated promotion of young artists, leading programs for gifted children and also fostering music development for those with special needs. She continues to collaborate with musicians, ballet dancers, poets and painters, and her discography includes many solo albums, several chamber works with the Prague and Orford Quartets and numerous recordings for piano trios. She is currently producing eight CDs of the complete Schubert Duets with renowned Canadian artist Arnold Draper; working on a Canadian video project of music, painting and poetry with Ted Harrison and Lister Sinclair, and preparing for tours of the USA with tenor Mark DuBois and fellow New Zealander, Jonathan Lemalu, acclaimed as one of the next international bass baritone superstar. Gloria's lifelong love of nature includes mountain climbing in New Zealand, Italy and Switzerland and, of course, the Canadian Rockies. She is also an avid bird-watcher. The past season saw Gloria perform in New Zealand, Europe and in two, month-

long tours of the United States. Her work is available on DOREMI, Avalon, Marquis, EBS, Sefel and IBS labels.

The Allegri Quartet premièred a string quartet, *Robben Island*, written by **Michael Stimpson** (1980), at St John's, Smith Square, in October. The concert supported the work of the Nelson Mandela Children's Fund. 'The Allegri proved splendid advocates of this restless, eloquent piece,' wrote *The Times*. Further plans include a brass quintet for the Albion Brass Consort and a new piece, *The Stars Have Withdrawn their Shining* (a quote from John Ruskin) for **Sioned Williams** (1976), Principal harpist of the BBC Symphony Orchestra, for her Purcell Room concert.

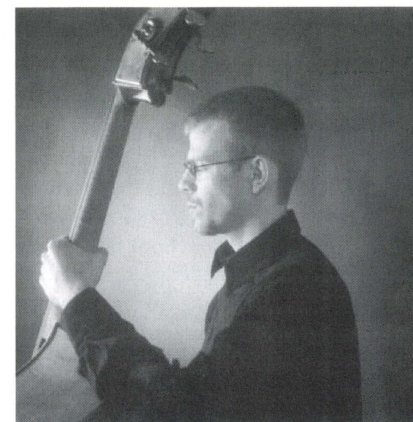
Robin Stowell (1972) has assumed the headship of Cardiff University's Music Department in January. Robin is well-known for his writings on string players, the violin and cello repertoires and performance practice in numerous books and journals. He is co-editor (with Colin Lawson) of the *Cambridge Studies in Performance Practice* series, and was co-author with Lawson of that series' flagship volume, *The Historical Performance of Music: an Introduction. His Early Violin and Viola*. A practical guide is currently in press, and he is now busy writing and editing volumes for the university presses at Cambridge, Oxford and Yale.

Piano duo **Hans-Peter and Volker Stenzl** (1990) gave a masterclass in Nowy Sacz, Poland, with 17 students from France, Switzerland, Germany and Poland. In September they made their debut in Suntory Hall, Tokyo. In December, Volker joined the panel of adjudicators for the First International Two-Piano Competition in Bialystok, Poland and, in September, Hans-Peter was an adjudicator at the prestigious ARD Competition in Munich. Their sixth CD, released in the Spring, features works by Poulenc, Ravel and Gershwin.

Alec and Elizabeth Suttie (née Silver, 1964) live in Beaconsfield, Bucks. Alec is a freelance violist/violinist and Liz teaches and plays, both having previously worked in Scotland with the BBC, and Alec with the Scottish National Orchestra. They have been married for 31 years and have three children.

Richard Steele (1975) left IAMA at the end of May after nearly six years as Executive Director of the British Association of Concert Agents (1994-5) and the International Artists Managers' Association (1996-2000). In July he began a new role as General Manager of the Performing Artists Media Rights Association, a stimulating and fast-moving organisation.

Violist **Peter Sulski** (1990) is in Cyprus with his wife, playing with the Cyprus State Chamber Orchestra. They are starting up a



Jesper Ulfenstedt



Hirohisa Tsuji

centre for advanced chamber music to help students and young professionals. Email sulski@mymailstation.com

Violinist **Lucy-Ellen Spencer** (1992) has two children, Ellen, now 3, and Zoe, 15 months. In May and June she performed all the J. S. Bach concerti, the Mendelssohn Violin Concerto and the *Four Seasons* at the Purcell Room and St Martin-in-the-Fields. She also arranged the Gershwin/Heifetz *Porgy and Bess* numbers for solo violin and orchestra, premièred by herself and the Belmont Ensemble of London (conductor **Peter Gilbert-Dyson**, 1991) in May. Lucy also has 20 private students and has been an assistant violin teacher at the Yehudi Menuhin School. In July/August she coached chamber music at Canford Summer School.

Joanne Thomas (2000) is the winner of the Welsh Singers Competition held at St David's Hall, Cardiff in late October. Joanne will represent Wales in the Cardiff Singer of the World Competition in June.

Harpist **Julia Thornton** (199) has been touring the world with singer Brian Ferry, a string quartet and rhythm section, also continuing with her solo and recital career.

Having written her first two books, *Go Forth* and *Taylor Made Pieces for Cello Positions*, it was suggested to **Lorna Taylor** (née Williams, 1968) by colleagues that she



Peter Sulski

should now write a book on another area lacking in suitable teaching material. The result is *Tenor Clef*, published in September 2000 by Spartan Press, designed to take cellists through the process of learning to read the tenor clef using a step-by-step structural approach.

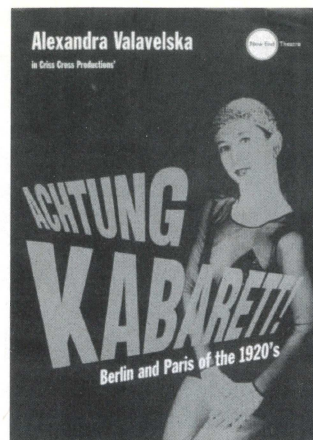
Congratulations to **Marianne Thorsen** (1992), who has been appointed Leader of the Nash Ensemble.

Tenor **Hirohisa Tsuji** (1995) commissioned **Sir Harrison Birtwistle** (1958) to write a song for him. *The Sadness of Komachi* for tenor and prepared piano, based on the Noh play *Sekidera Komachi*, was premièred at Tokyo Opera City Recital Hall on 16th May in the presence of the composer, and performed three times by Hirohisa and his wife, Akane Tsuji, who was a former pupil of Sir Harrison's whilst a PhD student in composition at King's College London. Hirohisa has been giving a series of recitals to introduce British songs to Japanese audiences in Tokyo, Kobe and other cities, dedicated to their teacher, the late Geoffrey Parsons. A past winner of the Francisco Vinas International Singing Competition, Barcelona, he also teaches at Shiga University.

Fran Turner (horn, 1998), former administrator of the Academy's brass, wind and percussion department, has been appointed Concerts Manager at St Martin-in-the-Fields.

After a busy season 99/00 as freelancer and guest Principal at the Royal Danish Opera in Copenhagen, Swedish bassist **Jesper Ulfenstedt** (1999) recently re-entered the British music scene as Assistant Principal bass with the BBC Philharmonic Orchestra in Manchester. He is also involved in organising the European Sinfonietta, a chamber orchestra founded in 1998 by present and former members of the European Union Youth Orchestra.

Alexandra Valavelska (Sandra Yaron, 1994) gave performances of *Achtung Kabarett!* - with music from Berlin and Paris



Alexandra Valavelska

of the 1920s - at the New End Theatre, Hampstead in November/December. Michael Haas, Executive Producer of the Decca Recording Series *Entartete Musik* wrote: '... a voice that recalls the period with a command of style that transports instantly back to a time and place, with more authenticity than almost any other singer today'.

Happy 85th birthday to eminent Australian pianist **Nancy Weir**. Nancy pupils included Piers Lane and **Robert Keane** (1987), among others. Robert's publishing company, Wits' End Music, is thriving - over 35 of his works are now on Examination syllabuses.

Mezzo-soprano **Nadine Weissman** (1997) graduated from Indiana University with a Performer's Diploma in Voice. Last semester she was the alto soloist in Handel's *Messiah* at IU, and performed the role of Baba the Turk in the school's production of *The Rake's Progress*, as well as being featured in a concert performance of new operas by Jewish-American composers. She was selected to participate in the Ezio Pinza Council for American Singers of Opera program in Italy last summer, and has now returned to Berlin to pursue her career.

In addition to directing the Central Band of the Royal British Legion and arranging courses and seminars for over 60 other RBL Bands, **Captain Ted Whealing** (1974) is now Assistant Producer for the RBL Festival of Remembrance at the Royal Albert Hall, held in November. For further details go to www.centralband.com. Over 6.5 million viewers watched the show on BBC2 in November.

Olwen Wonnacott (née Williams, 1948) writes: 'I still enjoy teaching piano privately to pupils aged 7-60, and am also accompanist for the Thornbury Choral Society (near Bristol). I occasionally adjudicate and sometimes play the organ at the weddings of former pupils. My tune, *Old Clarendonian*, is included in *Hymns for Today's Church*. Her good friends include Christine Ward and Naans Protheroe.

Julia Wilson (née Beeken, 1958) is the artistic director of the Farnham Festival, *New Music for Young People*, which was founded by Alan Fluck in 1961. She writes: The festival is held biennially in March and during the week ten concerts are given by around 1300 young people from 5-19 years of age, performing in school and youth choirs, orchestras, chamber groups, concert bands, Big Bands, jazz etc. We have always aimed to include new commissions so that as many as possible of the young performers have the experience of meeting and working with a living composer and of giving the first performance of a work written especially for them, usually in the presence of the composer. In the 1960s, local businessmen were able to fund new works by composers such as Malcolm Arnold, Edmund Rubbra, Alun Hoddinott, John Joubert, Thea Musgrave, Richard Rodney Bennett, Malcolm Williamson and John Dankworth. It is now much more difficult to obtain funding, but the Festival has been fortunate to be able to commission in recent years works by Roxanna Panufnik, Grayston Ives, Peter Copley and others. The Farnham Festival is exciting and probably unique. Offers of funding are always gratefully received.' Information from 01252 650552.

Since returning to New York after performing the inaugural concert on a pipe organ just installed in Beijing's Forbidden City Concert Hall, **Carol Williams** gave several concerts in the USA before flying to the UK for an intensive concert tour in Europe. She played at Romsey Abbey, with its fine 19th-century Walker organ, Oxford Town Hall with its 1897 'Father' Willis organ specified by Sir John Stainer, and then the famous Church of St James in Piccadilly, which was built by Sir Christopher Wren in 1684 and where historic performers include Haydn, Handel and Mendelssohn, as well as Leopold Stokowski, who was organist at the church in 1905. She gave seven concerts in Finland



Reggie Ram Rides Again; he has discovered how manage the mystique of the ethernet. Thank you to pianist and MD Marcus Tilt (1994), author of the wittiest RAMSU Newsletter to date, and for Reggie's presence on t-shirts and letterhead.

at venues ranging from the Church of the Rock in Helsinki via the Round Church of Hameenlinna (the birthplace of Sibelius), to a church in the capital of Lapland at Rovaniemi, which is indisputably known by all children as the home of Father Christmas. These were followed by a concert in the beautiful Gothic Cathedral of Riskilde in Denmark on a site which dates from the Viking period and where part of the organ can be traced to the 15th century. Back in the UK, she played at Norwich Cathedral and her final tour concert was at St Stephen Walbrook which, like so many churches in the City of London, was among the first to be rebuilt by Sir Christopher Wren after the Great Fire in 1666. Carol's website is at www.melcot.com.

Catriona Young (now Chase, 1977) writes: 'After graduating I joined the BBC where I've been, on and off, ever since. I suppose I should have joined the BBC Singers, but was never anywhere near that calibre, so I've had to settle for using my speaking voice instead. After a few years as a studio manager (pressing buttons ... never did quite get the hang of it), I joined Radio 4

as an announcer and, later newsreader, and spent eight jolly years reading bulletins and shipping forecasts and anything else which required the spoken word. Out of hours I also joined a wonderful chamber group called the Holst Singers, which kept me a little bit involved in the music world. In 1993 I married a Suffolk-based wine merchant which meant no more full-time London work. However, Radio 3 kindly took me on and, for the past seven years, I've been a part-time announcer for them as well as presenter of some of their morning programmes. This has turned out to be the best of all worlds - just enough work to keep the wolf from the door and to provide a day away from childcare and domesticity, but not so much that I need to become embroiled in the inevitable political wrangling of a large corporation. All that, and music too. I haven't yet done much music-making in Suffolk, but the opportunities are there, with Aldeburgh just down the road. The main thing is, what has happened to the rest of my GRSM year? I read about the **Goss twins**, but have heard little of anyone else. I mainly wonder about **Anne Priestley**, **Paula Nash**, **Debbie Dunn** (or Donne - she was on the Performers' Course from 1974) - I've forgotten so many names. I'd love to catch up. Also, it's fascinating to read the *Newsletter* and find out which of my BBC colleagues went to the Academy without my realising! Email catriona.young@bbc.co.uk

Armored Wykes (née Sterling-Hill, 1949) writes: 'At the end of June I was invited to lead the cellos in Graham Garton's specially composed *Millennium Symphony*, from a setting of the Millennium poem by Ben Okri. It is a powerful and exciting work and received much acclaim, the first section depicting the relentless marching of the years and the second using the words of the poem through the voice, was brilliant and moving. It was a great privilege to be there, and to see my friends, Graham and Barbara Garton, before their final departure home to Britain. I believe choral societies looking for new works would greatly enjoy this experience.'

Cellist **Tim Wells** (2000) received a National Federation of Music Societies Award in March and is giving regular recitals in music clubs and societies throughout the country with his pianist, MMus student **Dominique Wong-Min**. Recent engagements have included a recital in the Theydon Bois series and another in Eastbourne, which included works by Frank Bridge, who lived in nearby Friston. The duo plans to perform the complete cello and piano works of Bridge in conjunction with the Frank Bridge Trust. Tim's string trio, The Finzi Trio, has recently been awarded a place on the *Live Music Now!* recital scheme. They will perform a predominantly British programme in the Finzi Festival in Warwickshire next year.

Composer **John Webb's** (1994) recent



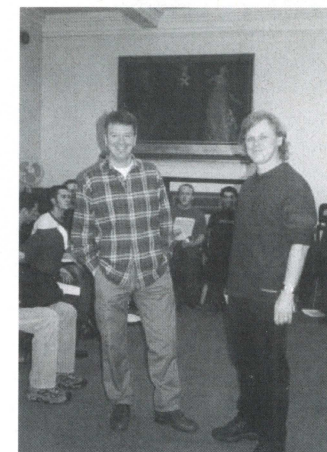
Timothy Wells and Dominique Wong-Min

successes include his Concerto for Accordion, Clarinet and Strings, the set work for the final round of the Klingenthal International Accordion Competition in Germany, also performed by Professor Owen Murray in China in August. **David Farmer** (2000) will perform it with the Oare String Orchestra in 2001. *Floe* for solo harpsichord was commissioned by the King of Hearts Arts Centre in Norwich, and was premiered in London in November at the Wigmore Hall by Gary Cooper. *A Cabinet of Pleasures* was commissioned by the Dartington International Summer School for their opening concert and was performed by violinist **Monica Huggett** (1974). *Un racconto d'armore*, a duo for two viola d'amore, harpsichord and gamba, was premiered by **Katherine McGillivray** (1994) at the Lionel Tertis Viola Competition in the Isle of Man, and *Lenten is Come to Love to Toun* was written for the combined forces mustered by a small village (Kimpton, near Harpenden) for their May Day festival. Instruments included a melodion, Northumbrian pipes, clarsach, lots of grade 3-4 saxophone, clarinets and an opera singer. Great fun! Further London performances for John included *Into his Marvellous Light* for **Peter Barley** and the St Marylebone Choir, and *Masque*, performed by the Concordia Viol Consort in Spain.

'I could write the whole review in praise of soprano **Ee-Ping Yee** (1998) - 'from the first act childlike coquetry to the unbearable drama of the last act,' wrote the *Liverpool Post* following Ee-Ping's performance as Cio-Cio San in Mid Wales' Opera's production of *Madame Butterfly*. Ee-Ping has recently been performing in Rameau's *La Princesse de Navarre* in Pamplona, conducted by **Jesus-Maria Echeverria** (1990).

Georgina Zellan-Smith (1959) gave several piano recitals in New Zealand's far south last year. In February she premiered *5 Monochromes* by young NZ composer Mark Storey. She also gave several lecture demonstrations with an overview of 20th century piano repertoire.

Music Theatre Show



Stephen Hill and Paul Crew (1978) rehearsing the Music Theatre Department for their Christmas Show.



Carol Williams

Lance and Justine Green (née, Tomlinson, 1981 & 1985) and their sons, Rory and Liam, have moved temporarily to Memphis, Tennessee, USA. Lance has obtained a one-year sabbatical from the Royal Scottish National Orchestra to take up the position of trombone professor at the University of Memphis. They will return to Scotland in June 2001 and resume work from their home address, which remains unchanged. Lance's work is to create a trombone studio, encourage and develop ensemble work, and perform in the university's professional brass quintet and jazz groups. 'The main difference, apart from culture, language and 5000 miles, has been the weather,' writes Lance.

Selena Orwin (nee Barkle, 1992) and **Gretchen Dunsmore** (1994-96) are playing as Principal bassoon and Principal clarinet, respectively, in the Christchurch Symphony in New Zealand. Gretchen is also a member of 175 east, New Zealand's leading contemporary music ensemble. Selena has also been involved in music administration, organising the National Concerto Competition and as orchestral librarian. Now she mainly performs in the orchestra, teaches privately, tutors performance bassoon at Canterbury



Another old-ish photograph from the archives - Simon Rattle (1974). Does anyone remember the occasion (1970s) and/or the players? Photo Suzie Maeder



Gretchen Dunsmore (second from left, and Selena Orwin, right)

University and has been invited to train to be an examiner for Trinity College, London. She particularly enjoys her involvement in chamber music. Together with a percussionist, Selena and Gretchen have formed a successful trio, Serenade. In addition to concert performances and corporate engagements they have received grants to tour their ensemble giving interactive demonstrations in remote regions of New Zealand. The Christchurch Symphony plays for ballet, opera and choral concerts in addition to light and mainstream programmes. Both Selena and Gretchen agree that their RAM connection was the key to enabling them to gel immediately, when at the back of the orchestra!

Anton Weinberg (1965) is looking for a sponsor or manufacturer to help further develop and produce the hand-crafted mouthpieces for clarinetists and saxophonists players which he has made and which are used by professional players in some seven countries. For further information on his service, which covers designing to specification, restoration, replication, customising and consultancy, contact 020 8672 5903.

Singer **James Edwards**, who left the Academy this year, is offering a web design service for performance and teaching purposes. Prices start at £75 which includes submission to the major search engines, up to three downloadable mp3 audio demonstration recordings, a web counter to monitor how many times the site has been accessed, domain registration and links to and from other musical organisations. James can be contacted at www.baritone.org.uk or email jadedwards@mac.com, tel 020 8658 7462.

Igor Kennaway (1976) is teaching on the London Royal Schools Opera course at the Royal College of Music. He is currently responsible for the RCM's 5th Year Vocal course students' Opera Scenes. His concerts this autumn have included conducting Opera Galas and the Chamber Orchestra of London. Together with Richard Jackson, he gave the opening recital for the Austrian Cultural Institute's current season of concerts as part of their festival 'dreamscapes', celebrating the centenary of Freud's *Interpretation of Dreams*. They have also recently recorded the world premiere recording of Bernard Stevens' song cycle, *The True Dark*, for release shortly on the Albany Label. Igor has now been appointed a trustee of the Bernard Stevens Trust.

There was a mistake in the email address in the last issue for **Classical London**, the free weekly classical music email newsletter. It should have read classicallondon@aol.com

New CDs in the pipeline for **Kathryn Thomas** (flute, 1995) and the Galliard Quintet feature the complete wind quintets of **Paul Patterson** (Professor of composition at the Royal Academy of Music), including a new work written for the ensemble, plus Gustav Holst's Wind Quintet, and two new works by winners of the Galliard Ensemble Composition Competition. The winning works are by **Luis Tinoco** (1998), a young Portuguese composer, and James Olsen, an 18-year-old Cambridge music student (released by Deux-Elles records, and distributed by Nimbus).

The Linden Singers 50 years on



The photograph shows some of us 40 years on:
John Camburn, Arthur Smither, Liz Osborne, Mary Whittington, Anna Reynolds, Pauline Stevens, James Peschek, Bill Llewellyn.

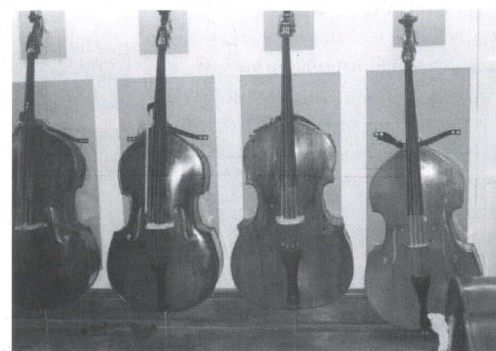
JOHN CAMBURN (1951, professor 1980-90) writes:

It is now 50 years since the Linden Singers were formed at the Academy. Seven of its eight original members are still in contact with each other. Sadly, our deep bass and pianist, Arthur Smither has died. With the help of Elizabeth Francis (Osborne), I have been able to identify most of the Linden Singers from the photograph on page 22 of the April Newsletter. Please correct me if I am wrong: *Girls* (maiden names, l to r): **Susan** (accompanist), **Gloria Jennings, Mary Whittington, Liz Osborne, Pauline Stevens, Connie Brooke**. *Men*: **Arthur Smither, Gerald Wilde** (who became a monk), **Bill Llewellyn, John Camburn, Ian Humphris, Frank Starr**. Sadly, Arthur and Frank are deceased.

Also released will be a disc of early 20th century music for flute and piano, and flute, cello and piano by the French composer Philippe Gaubert, for Deux-Elles Records, distributed by Nimbus. In January, Kathryn and the Galliard Ensemble will be recording a disc of chamber music for winds by Sir , and later a disc of contemporary Portuguese wind music.



Students from the Music Theatre Department preparing for rehearsal for the Christmas Show



Waiting patiently - a row of double basses strapped to the wall

Singers' News JOY MAMMEN reports on some former pupils

Charlotte Page (1993) has finished her run singing the leading role of Christine in Lloyd Webber's *Phantom of the Opera* at Her Majesty's Theatre. **Peter Bronder** (1984) is at the time of writing singing in Dallapiccola's *The Prisoner* at English National Opera, having just finished singing Loge in *Das Rheingold* for Scottish Opera. Next year he will sing Mime under Dohnanyi in Cleveland. **David Barrell** (1985) has changed *fach* and is now singing tenor repertoire. He made his debut on New Year's Eve at a Gala Concert at the Royal Albert Hall, with future exciting plans ahead. **Annmarie Sand** (1985) is now singing as a lyric soprano, and sang her first Sieglinde this year at Loughborough. She is shortly to undertake a concert tour of Denmark with new repertoire. **Geoffrey Dolton** (1982) is now doing well as both a singer and a producer. **Lesley Garrett** (1979) has a further BBC series, her third, with two new CD recordings about to reach the shops - one of light music, one classical. Lesley's took part in Christmas shows at the Royal Albert Hall, Royal Festival Hall and nationwide. **Jovita Leung** (1998) is now teaching in Hong Kong and singing both there and in Singapore. **Inga Kalna** (1999) is still with the Hamburg Staatsoper singing recently the title role in *Lucia di Lammermoor*, Violetta in *La Traviata* and early next year she will sing her first Adina in *Elisir d'amore*, again in Hamburg. Soprano **Emma Bell** (1998) has been singing with companies such as Lausanne Opera, Glyndebourne and Opera North and will this year appear at La Chatelet Opera, Paris. She will also sing her first Juliet in *Capuletti e Montecchi* for Grange Park Opera in the summer. **Peter Harrison** (1970) is now working with the singers of Oporto Opera and in Madrid, Spain. **Christopher Booth-Jones** (1972) sang Melot in *Tristan and Isolde* at the Royal Opera House, Covent Garden and roles in the Bregenz Festival. As well as her performing career, **Jane Highfield** (1978) is a member of the staff at the Guildhall School of Music and Drama. **Karen Jonsson** (1990) is singing in Denmark. **Paula Bishop** (2000) is now doing a PhD, majoring in dyslexia.

This year saw the première of **Brian Chapple's** (1966) *Burlesque* in Budapest by the London Piano Quartet, who gave the London première in the Purcell Room in September. Brian's *A Bit of a Blow* for saxophone quartet was released on CD performed by the Saxology Quartet. The Clarinet and Piano version is published by Bosworth. He gave a piano recital in October in St John the Baptist, Chipping Barnet, which included performances of his *Frink Tribute* and *Requies*.

A special fund-raising concert in aid of the Chemical Dependency Centre, organised by **Anne Collis** (1965) and the National Symphony Orchestra at the end of last year, featured guest pianist Tara Palmer-Tomkinson who made her debut as presenter and solo pianist at the Queen Elizabeth Hall. This light-hearted concert was contrasted with another, entitled *Last Salute of the Century*, a tribute to the soldiers of the First World War. Held at Rochester Cathedral on Armistice Day, and featuring the Tallis Chamber Choir, Rochester Cathedral Choristers, Fanfare Trumpets of the Royal Engineers and Pipers of the Scots Guards, special guests taking part included Prunella Scales, Paul McGann and the Rt. Hon. Lord Tebbit. **Perry Montague-Mason** (1976) conducted the programme of readings and music.

Violinist **John Stolberg** (1950) seeks pianist for practice and recitals. Own piano. £10 per hour and concert fee. Tel 020 8467 5790 (south of the Thames)



John Gibbons

John Gibbons (1988) is principal conductor of the Worthing Symphony Orchestra (the professional orchestra of West Sussex). This revitalised orchestra, with Julian Leaper (1982) as leader, plays an adventurous repertoire with an array of international soloists including Tasmin Little, Florian Uhlig (RAM postgraduate student), Jonathan Plowright (1983), Nicholas Daniel (1983), Michael Thompson (1972), Vladimir Ovchinnikov, Krysia Osostowicz and Thomas Trotter. John recently conducted the Royal Philharmonic Orchestra for the Classic FM 'Hall of Fame' concert at the Royal Albert Hall, with soloist Daniel Hope (1995), having begun the year in Cape Town conducting *La Bohème*. A regular conductor at Opera Holland Park, he has made a big impact in the rare 'Verismo' operas: Mascagni's *L'Amico Fritz* (with the RPO) and *Iris*, as well as Cilea's *L'Arlesiana*. He has recently conducted

Centenary celebration

The centenary of the birth of Eric Thiman, Professor at the Academy from 1931-75 and Dean of the University of London Music Faculty from 1956, was celebrated on 12th September in a concert at St Columba's Church, Pont Street. Taking part were former pupils Berald Barnes (conductor), Jacqueline Barron soprano and David Stephenson baritone. The programme included choral, solo vocal and instrumental items from his colossal output.



Douglas Boyd (centre) met up with former students performing with the New Arts Philharmonic Orchestra in South Africa



Brian Chapple, Ronald Cleak and Nina Finburgh at a party to honour awardees of Associateship and Honorary Associateship of the RAM, 2000



Peter Gilbert-Dyson and Helen Rogers, at the Academy honouroids party in November.

the Portuguese Symphony Orchestra and assisted Leonard Slatkin with a performance of Ives Fourth Symphony with the Concertgebouw Orchestra. John has also Joseph James (Concerto for Three Bouzoukis and Orchestra) with the Philharmonia Orchestra, and has premièred works by composers including Roxanna Panufnik (1989), James Brown (1991), John Byron and Laura Rossi.

Young Woods on old wood

TOM WOODS (1996) has turned a childhood interest into a new career - on the cello trail

Upon the arrival of his fifth harpsichord, my father was served with his final notice of eviction by my mother ... so runs by excuse for having simply followed family tradition by inviting 25 cellos (and a number of their smaller offspring) into my house in London.

Although from a young age I tinkered on the clavichord, spinet, virginal, off-key shawm, gamba and the harpsichords my father played and restored, the cello was always the instrument for me. With enormous pride I played on my first eighteenth-century cello, a 7/8th size, aged nine, and from that moment I was hooked on 'fine old' cellos. It was also around this time that I had the great fortune to meet Bob Lewin, an elderly violinist who came and played string quartets with my family, and was also one of this country's leading experts on the violin family of instruments. Regular visits to see his vast collection of treasures and to chat and hear of his colourful stories about the violin trade ensued. I found the detective work involved with instruments fascinating, and marvelled at how Bob could spot a rare maker's work even across a busy sale room floor.

Once, however, after having spent a productive morning viewing fine instrument at Bonham's, Knightsbridge, Bob took me to Harrods' bread counter for a quick snack, whereupon for the first time that day he put his glasses on, the better to view the fine selection of loaves!

It was during my postgraduate study at the Academy that I started to help other cellists to find fine instruments to play on, a task that often required us to spend several months looking at various types of cello, until one which perfectly suited its new owner could be found. The fastest search happened after a chance meeting with a visiting Russian cellist, who was playing at the Barbican. On discovering my knowledge of instruments, he confided to not having a professional quality instrument or the means to acquire one. With typical camaraderie, the members of his touring orchestra donated all their western currency, and a bag full of crumpled dollars was thrust into his hands! Forty-eight somewhat blurred hours later, and shortly before his plane was due to take off, he was the proud owner of a fine Italian cello.

Some time after graduating, whilst still waiting for that phone call from Decca or EMI, I suddenly realised what fun it would be to begin a company dealing with string



Photo: Yan Fitterer

instruments. In the last two years, my feet have hardly touched the ground. With several trips to the USA and most of Europe this year, it is a job which certainly allows for many cultural experiences. I hunt for instruments mainly in the UK and Europe, a task which involves appraising several thousand each year, and the finest ones I try to bring back to London. On one occasion, when visiting a charming but slightly eccentric collector, I took a strong liking to a particularly beautiful instrument but, before I was allowed to take it away, I had to prove my worthiness by playing four boards of chess with a hand-picked local team (Honour was preserved 3-1).

My customers range from young students to professional players, and keen amateur enthusiasts as well as collectors. I very much enjoy playing and showing the various types of instrument that I have, whether seventeenth-, eighteenth- or nineteenth-century, and explaining the types of tonal qualities which characterise different eras and schools of instrument-making. Increasingly, my work also involves advising investors and collectors on which important instruments to acquire.

EMI and Decca still haven't called (probably the line is too busy at the moment!), but I'm pleased to say that I'm still playing concerts, having just given three recitals in the USA, a radio broadcast and a lecture-recital on Casals, for whom I have a great admiration and also a large archive of historic items. As for my father, he fortunately culled two harpsichords - but has recently started drawing up plans for building an organ ...

Opera Restored



The Concordia Foundation (artistic director **Gillian Humphreys**, 1963) recently opened the newly-restored opera house in Ho Chi Minh City with a production of Mascagni's *Cavalleria Rusticana*. The cast included soprano **Tarsha Cole** (1994) as Santuzza, **Anna Atkinson** (1992) as Mamma Lucia, and **William Allenby** (1990) as Alfio. Robert Millner played Turridu and Heather Shipp, Lola. A chorus of over 60 Vietnamese, French and Italians took part, supported by a superb Vietnamese orchestra under the baton of Graham Sutcliffe, resident conductor, who has a close association with Colin Metters, head of conducting studies at the Academy.

Three days prior to opening night Tarsha Cole collapsed in rehearsal and was rushed into hospital with severe abdominal pains. She was told she needed emergency surgery which necessitated being flown to Hong Kong or Singapore. As there was no understudy, it would have put the whole show in jeopardy if she had failed to sing. However, her stalwart tenacity won over the medics and she discharged herself from hospital to sing the Opening Night, 48 hours later, to great acclaim. On each performance the director of the Vietnam Clinic was in the audience, and the opera was subsequently televised live for Asian Television and made the front page of the *National Vietnam Journal*.

Tarsha Cole and Robert Millner made their next debut in the Seychelles two days after returning to the UK. With Sir David Willcocks, they opened the Millennium International Festival of Classical Music with the Mozart *Requiem*, followed by concerts ranging from operatic favourites to a live televised recording from the Cathedral in Victoria of the Fauré *Requiem*. Tarsha and Norwegian mezzo-soprano Anne Felberg also gave open masterclasses to the advanced students at the Seychelles conservatoire, exchanging ideas on western music for some enchanting Creole music, native to the Seychelles.

Tarsha was also invited to sing at the British High Commissioner's residence to commemorate HM The Queen's Official Birthday. *Jerusalem* and *Rule Britannia* were heard breaking the silence of the tropical night to the 200 select guests.

Midnight with Mozart

JEMIMA PARRY-JONES (1974) with some memories

As I sit in front of the only keyboard I seem to use these days, I still find that life is made oh so much more pleasant by the fact that my computer also plays CDs, so Puccini and many other composers accompany book writing, letter replying and, these days, the endless emails. I was at the Academy a very long time, as were some of my birds! Mozart, the European Eagle Owl who spent several months of his childhood at the Academy, is still alive and well. I am wondering if people remember him sitting on piles of cables on the old stage at the Academy while I, as stage manager of the opera class, built and painted scenery for *The Cunning Little Vixen* and the productions which the Students Union put on the for 150th anniversary celebrations. Or perhaps him coming to classes and even to St Paul's Cathedral?

I was never the best musician that the Academy had, even though being an opera singer was the highest on my list of ambitions. However, some are cut out for that sort of performing, and others are not. It seems that I was destined to work on another stage. I now own and run The National Birds of Prey Centre at Newent, Gloucestershire. I lead the world in the breeding of birds of prey and was awarded an MBE for services to bird conservation last year. I now perform with birds in front of crowds both here and at venues away from home, including as far away as South Carolina.

However, whenever I am in London for meetings and I drive past the Academy, especially with visitors from here and abroad, I proudly point out the building and remember the three years fondly. I often wonder if they would let me in! I used to be working on the scenery backstage until about 2am sometimes and, being in the building often alone apart from Mozart the owl, was pretty scary at times. Although it meant you could get the best practise room by far - and I got to see the graffiti in the men's loos, too (ours was much better!).

The Academy has changed out of all recognition. I guess I have too, but long may it continue in the way it has gone, and be as kind and understanding to the odder students it has now as in the past.

Jemima Parry-Jones MBE (née Glasier), Website www.nbpc.co.uk

Dancing Fauns, flirting and cheating?



RICARDO BARROS (1998) is director of Mercurius, which features original choreography from seventeenth- and eighteenth-century France.

Earlier this year Mercurius made its début in the Duke's Hall presenting *L'Entretien des Muses*, a programme featuring original choreography from seventeenth- & eighteenth-century France, set to music by Lully. Ricardo Barros, director and choreographer/dancer (and a former RAM harpsichord student) writes: 'The concert in the Duke's Hall was a surprise for all; the audience really enjoyed the interaction between dance and the vocal and instrumental music, which proved to be a treat. I think some people were expecting

well-behaved and more 'poised' court dances, and I personally hope they enjoyed the vigorous and flamboyant theatrical dances we presented. We are now preparing a new programme involving a larger dance company and a vocal ensemble, based on Michel Lambert's *Airs de Cour* (1689). The bucolic-pastoral setting of the *Airs de Cour* provides inspiration for a story-line where the mortals are subdued to Cupid's caprices, and with flirting, dating, cheating and breaking-up (no, it's not *Eastenders!*), we are left with the question: 'Is it really better to die of Love than to change?' We are making use of both original and newly choreographed dances (based on the Baroque tradition). The première performance will be in the Duke's Hall on the 4th March. In keeping with Mercurius objectives, we will be opening opportunities for period instrumentalists and singers who wish to perform with us, particularly those open to a new approach to instrumental & vocal works inspired by dance. We are also seeking potential sponsors, as the production costs are somewhat higher than before!"

If you want to know more about Mercurius, please contact Ricardo via e-mail: MercuriusCompany@aol.com

First off the mark

IAN MITCHELL (1970) with some news from Gemini and his new solo recording for bass clarinet

A CD has been issued on the Black Box label (bbm1052) of **Ian Mitchell** (1970) performing solo works for bass clarinet. This is the first complete recording by a British artist to feature the instrument. Ian commissioned three of the works, and gave world or UK premières of the other items. Composers featured include former RAM student (1957) and composition professor **Cornelius Cardew** (*Mountains* for solo bass clarinet), **Christopher Hobbs** (1969) (*Seventeen One-minute Pieces* and *Why Not?*), Dave Smith, John White and Barney Childs. Christopher Hobbs plays keyboard on a number of tracks.

The chamber ensemble Gemini, of which Ian is director and clarinetist, toured Taiwan in April 2000. The line-up for the tour included soprano soloist **Alison Wells** (1986), and violinist **Caroline Balding** (1985). The ensemble performed a wide-ranging repertoire including works by Malcolm Arnold, Beethoven, Rebecca Clarke, Elgar, Percy Grainger, Nicola LeFanu, Messiaen, Roger Quilter, Camden Reeves and Dave Sanderson. All the pieces were being performed for the first time in Taiwan. The ensemble also gave instrumental and vocal workshops, and a series of composition workshops - the first ever held in the country - for student composers. The tour was one of the most adventurous British Council music projects. Composer, Professor Yang Tsung-Hsien from Sinchu University, was resident at Exeter University (where Ian Mitchell is a part-time lecturer and Gemini is Ensemble-in-Association) for three months in spring 1999. Gemini commissioned a work from him for a tour of English universities, during which Professor Yang led composition workshops alongside the concerts. In return, Professor Philip Grange of Exeter University went to Sinchu for three months in spring 2000. The Contemporary Chamber Orchestra of Taipei commissioned a work from him, and in an exciting shared concert in Taipei, Gemini and CCOT performed their respective commissioned works.

Incidentally, Gemini recorded a disc of chamber works by Philip Grange for Black Box, which was released to critical acclaim in November 1999.

RAM Research Programme

Nikolai Medtner

HAMISH MILNE (1960), Professor of Piano, writes:

The Academy's Research Programme has been a boon to several who have run up against the complex problems that have beset the recording industry in recent years.

The proliferation of budget labels recording in countries where costs are low (almost slave labour rates by Western European or American standards) has provoked the major labels into retaliating by repackaging old recordings to compete on price alone. That they formerly sometimes had grandiose recording schedules that were conceived as much out of vanity as of considered or informed judgement is undeniable and few of the great landmark recordings of the past were born of pure altruism.

But the feeling persisted that the stability of the pop arms of these companies would cushion them against the *folies de grandeur* of the classical divisions and so they felt able, from time to time, to chance their arm in unfamiliar repertoire of unproven commercial appeal. This comforting cushion no longer exists so it has been left to a few dedicated and professional independent labels to pursue these loftier musical ambitions, but even they have to assess risks carefully if they are not to sink in a trail of well intentioned 'turkeys'. So it was with my series of Medtner recordings which had stalled for want of a quite small amount of investment capital.

If anyone should question the research element involved in such an undertaking they risk a very long and punishing explanation. Here I will indicate only a few of the demands involved. For a start, you have to prepare to concert standard a far greater amount of music than you can realistically expect to play in concert, so there is no chance of subsidising the immense amount of work involved in that way. Secondly, you must accept that the market is limited, especially with limited advertising and marketing resources, even though you can hope that, as in this case, it will grow slowly but steadily year on year, and there is little likelihood of you getting a second chance to record this repertoire.

Hence your preparation must be as thorough as you can make it, and not only in the study and technical preparation of the scores but, additionally in making yourself as familiar as possible with any corruption of the sources, with the composer's legacy as a performer and with the entire output of the composer in order to decide which works can best be packaged together on the individual discs.

I am fortunate to be old enough to meet a few people who had known or worked with Medtner. Manoug Parikian, for example, had worked with Medtner on the massive Second Violin Sonata. Edna Iles, a pupil and close friend of the composer in his latter years, was fascinating source of both anecdotal evidence and hard musical facts. Two writers, Barrie Martyn (Medtner's biographer) and Dr Christoph Flamm of Baerenreiter (author of a vast academic study) shed new light on many aspects of the life and music of a composer whom many find elusive and hard to pin down.

In short, I would say that, in a situation where there is no established performing tradition, a performer has no pre-conceptions and hence great freedom but even greater responsibility.

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A letter from the past - and a strange co-incidence

JANET SNOWMAN

Whilst sorting the recently-donated McCann Collection, I came across an undated letter from the famous actress, Dame Marie Tempest (born July 1864), who attended the Academy last century. For eighteen months I kept the letter on my desk, waiting for the right opportunity to publish it in the *Newsletter*. A couple of months ago, out of the blue, I received an email inquiry from Canada - 'I don't suppose you know this person, but does the Academy have any details about the life of Dame Marie?' Apparently, Dame Marie had had a child by Sir Arthur Conan Doyle, and the child had been brought up by his housekeeper. We were recently paid an emotional visit by Margaret Baldock, whose mother was that child. Any theatre historians out there? I wonder to whom Dame Marie was writing? Sherlock Holmes would have enjoyed this one!

What have 50 years on the stage taught me?

I don't know - I'm not sure that they have taught me very much. Do you mean about my work, or about my life? One learns a great deal about both in the early years. There is a rush period from fourteen till say twenty-five or thirty - after that one learns slowly, imperceptibly.

One's art 'ripens' - that's the word used about old stages like me; one gets breath and requires style but at the cost of that first fine careless rapture.. One learns perhaps to value the small things more; to be content with less and to make more of the less. When one is young one cries for the moon, when older to be content with say the first daffodil and the first asparagus. And there perhaps I have touched on the secret of the lesson: the first daffodil and the first asparagus. How I should have suffered at the conjunction fifty years ago. It is only in that unhelped serenity that we call age that we learn to enjoy the spiritual and the Earthly. What have I learnt in fifty years? Well, if I have learnt to enjoy the moment as it passes, that is something. Another thing I have learnt is to like the man who is good at his job. The men who do up my house from time to time have generally among them one or two older craftsmen who take a joy in their work, and with them I can spend hours. Some of my best friends are stage carpenters and property men who are keen; and I know no greater pleasure than visiting an old theatrical firm, say of costumiers, and gossiping with the old hands who recall the glories of the George Edwards' days and the frocks they made for me in *The Geisha* and *The Artists Model* and later in *Becky Sharp* or *Peg Woffington*. How their eyes light up and how excited they get over the joys and tribulations of first nights twenty/thirty/forty years ago. These are real people and I love them.

What have I learnt? To do my work a share more perfectly perhaps, a great deal of humility when I see how clever, how amazingly clever some people are who never make fortunes or even big names - a night at a music hall often brings this home; a little tolerance when I reflect on my own shortcomings and a love for the homely things of life.

That is all, my dear young lady, that I can think of at the moment - nothing very noteworthy or dramatic after half a century. Perhaps if I sat down and tried to work out what has actually happened to me in (that awful phrase) half-a-century, I might have a message for the world, but as you have come just before lunch I'm afraid you will have to be content with a rather breathless retrospect of what looks like a misspent life. Good-bye, turn up Acacia Road. You will find a 13 Bus at the top.

Around the building



Double bass professors Robin McGee (left) and Duncan McTier with students Ying-Lai Green and Edward Lucas Photo Janet Snowman

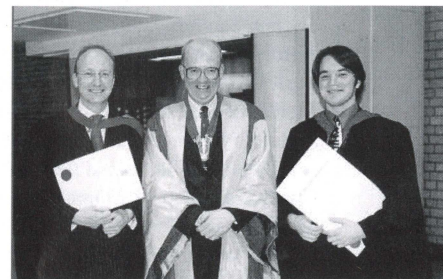
Double Bass News

In 1999 **Michael Francis** and **Matthew Midgley** (2000) both took part in the London Symphony Orchestra's String Scheme. Matthew followed that by winning a full scholarship to the Aspen Festival, and is currently doing a trial for the Principal position with the Royal Liverpool Philharmonic Orchestra. Michael is still at the RAM studying on the new PhD programme.

This year's successful LSO String Scheme students are **Hugh Sparrow**, **Roger McCann** and our new Finnish postgraduate student, **Jani Pensola**. The European Union Youth Orchestra's bass section was graced by **Michael Francis** and **Ying Lai Green**. **Antonio Aguiar** was the only student to get a Distinction on the MMus course, and he also won the Maulio e Veroli Bass Prize. He was appointed Principal bass with the Lisbon Contemporary Music Group last summer.

Jesper Ulfenstedt (1999) has been appointed Assistant Principal bass in the BBC Philharmonic. **Jenni Meade** (1995) is back from South Africa and has landed a year's work with the Bergen Philharmonic. **Deborah Anderson** (1996) has been touring in *Madam Butterfly* with Mid Wales Opera, and will be working with D'Oyley Carte Opera later this year. **Roz Lilleywhite** (2000) has landed on her feet as musician-in-residence at a school in Ipswich and her contemporary, **Mat Heighway**, is pursuing his 'Meticulous' career-printed music production, plus any playing that he can fit in. **Beth Symmonds** (1999) has been doing extra work at English National Opera, but has been attracted by the fame and fortune offered as an all playing/singing/dancing member of Mel C's band (one of the Spice Girls, for those not-in-the-know!).

Robin McGee



David Titterington with Dr Simon Lindley, President of the Royal College of Organists and Daniel Cook

Organ News

Matthew Martin (2000) has been appointed Assistant Organist at New College, Oxford. He also won New College, Oxford's Millennium Composition Prize, which resulted in a live broadcast of the work on BBC Radio 3 in June.

Daniel Cook gained his FRCO and was awarded the Turpin & Durrant Prizes for gaining the second highest marks for organ playing. He received his Fellowship diploma from the President of the Royal College of Organists at a ceremony at the Royal Northern College of Music on September 23rd, on the same occasion that head of department, Dr David Titterington, was awarded Honorary Fellowship of the Royal College of Organists.

Harp News

This year has seen a change in the Academy's approach to ensemble work in the harp department. In addition to our one-to-one lessons, we have regular days of group masterclass and performance classes with everybody involved. This autumn term we have had eight orchestral parts and technique classes given by Thelma Owen, a widely respected orchestral musician, and this will continue into the spring term. Contemporary workshop classes have been given by Helen Tunstall, harpist of the London Sinfonietta; these classes cover rhythmic studies, avant-garde orchestral and ensemble parts. **Elinor Bennett** (1967) gave a masterclass on solo repertoire in November, and Hugh Webb has coached students in their solo contemporary works. Hugh will also be giving a course on jazz and improvisation in the spring term.

Our Academy harp ensemble performed **Adam Gorb's** (1993) *Harp of Gold* in December, and has been invited to play at the European Harp Symposium in September 2001 in Amsterdam. On 29th September **Catrin Finch** gave a stunning performance of Ginastera's Harp Concerto with the RAM Concert Orchestra under Colin Metters. Our recent Open Day was also a showcase for all our activities.

Skaila Kanga

Guitar News

As Head of Guitar Studies at the Academy and Chairman of the European Guitar Teachers' Association (UK), I have had the good fortune to take part in some exciting new initiatives this year. In April, sponsored by the Academy, I spent a fascinating week in Beijing, teaching at the Central Conservatory, where I found a wonderful group of young guitarists all trained with great care and dedication by Professor Chen Zhi. It was hard to believe that such a high standard could have been achieved in the short space of time since the end of the Cultural Revolution, when the teaching of the classical guitar was officially banned. Now the instrument is very popular, and a number of talented, prize-winning students have emerged, one of whom, Xuefei Yang, we are delighted to have with us at the Academy on an Associated Board international postgraduate scholarship.

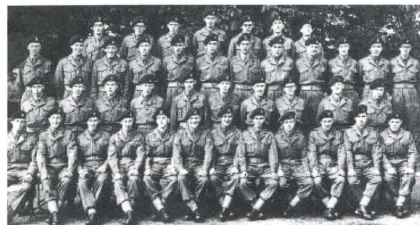
Before leaving for China I did a little homework, and was lucky to be given a briefing by John Williams, who has taken a special interest in musical developments there. I was also in touch with him regarding arrangements for the memorable concert which he gave at the Academy at the end of June in aid of the European Youth Guitar Ensemble, a project of EGTA of which he is the UK's Honorary President. As a result of the substantial sum raised, the EGYE was able to meet and perform the next month at the 3rd International EGTA Congress in Cambridge and at the Bath International Guitar Festival. The concerts were inspiringly conducted by Leo Brouwer, EGTA's first International Honorary President, and among the EGYE's personnel were current RAM students **Carl Herring** and **Christopher Trueman** and a former Junior Academy student, Alex Gillespie, who combined at one point in the programme to perform the *Fantasia on an Old English Melody* by **Timothy Bowers**. For young guitarists, who rarely have the opportunity to play in an orchestra, the EGYE provides invaluable experience, and I would like to thank the Academy for supporting the project.

There have been many enjoyable departmental events in the RAM, including a splendid first masterclass by Robert Tear, which was followed by a summer concert in the Duke's Hall of song cycles for voice and guitar. These form part of a burgeoning chamber repertoire which we greatly look forward to presenting in collaboration with the vocal and other faculties in the new Recital Hall. Having been to so many guitar recitals this year, and adjudicated at a number of international competitions in less than ideal acoustics, I cherish the millennial hope of being assured of hearing the guitar sound at its optimum - at least in the Academy!

Michael Lewin

This was the Army, Mr Hall

Martin V. Hall's article, *Of Music, Marines & Manuals*, in the Autumn 1999 Newsletter, obviously touched many people, and was recently reprinted by the Royal Marines Historical Society. DAVID GRUNDY (1961) writes with his own personal memories of the Army.



Intake 404

I was most interested to read Marvin V. Hall's racy account of his two years' National Service. The only other two students I recall as having to do this were pianists Peter Croser and Ian MacPherson. We had a most joyous reunion in the Academy canteen during September 1957.

I never quite understood why it was thought desirable to abandon one's musical studies after a mere two years, but the Warden, Myers Foggin, said it was a good idea, so I did as I was told but, at the time, September 1955, I was not happy about it. I had enjoyed piano studies with the late Patrick Cory, a wonderful teacher and delightful man, and composition with the late Norman Demuth, who in an ideal world would have had his students spend about seven years working through his course in musical composition. Mr Demuth always bought his National Service-bound students a drink at a pub in Marylebone High Street (name?) and, in retrospect, I don't think it was a good idea for me to have told him that, on my return to the RAM two years hence, I intended resuming my BMus studies not with him, but with Dr Eric Thiman.

During my first two years (1953-5), I spent a lot of time with singers, and attended their singing lessons as accompanist (good sight-reading practice) - Norman Allin and May Blyth were two singing teachers I played for, and my lifelong friend, Ted Darling, was a pupil of Roy Henderson's. It was a sad occasion last year when Ted's wife of forty years, Ursula (another Roy Henderson student) died of cancer - it was a privilege to be asked to play the organ for her funeral. Just towards the end of my National Service, with about a fortnight still to do, I had played for their wedding at Bridgend in August 1957.



David Grundy, Ted Darling and George Johnson

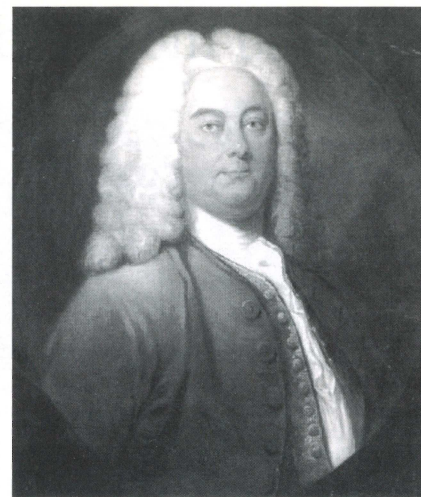
Martin's article reminded me how, with a bit of persistence and ingenuity, it was possible to turn National Service to advantage. It took about 20 minutes for me to decide that I was not 'officer material', during square-bashing at the RASC barracks at Aldershot. I was at a bit of a loss to know why I appeared to be doing so little guard duty, until I discovered that another Academy 'soldier', then working in the Orderly Room - I believe his name was Corporal Birch* - was responsible for the guard duty rota and very thoughtfully left me off the list. We played duets at the Battalion Concert. Anyway, thank you for that! (He was a studious-looking type, with fair hair and glasses, and was brilliant pianist).

My initial posting was to HQ Western Command at Chester, where I lost no time in seeking the assistance of the organist of Chester Cathedral, Dr Roly Middleton and his assistant, the late Brian Runnett. I sang in a performance by the Chester Choral Society of the *St Matthew Passion*, with Brian Runnett at the organ and George Guest on the piano. Wheels-within-wheels resulted in another posting to the Royal Army Chaplains' Department, Bagshot, where I became organist and cinema projectionist. Unheard of, I gathered, for someone to be moved halfway through their two years, and I believe I have the CO with the Army, Chaplain-General Western Command, to thank for this.

In addition, the Army paid for me to go to Dr Arthur Pritchard at St John's Wood Church for organ lessons (very handy for Lords!). A friend of mine at the time declared that I had the most remarkable Army career of anyone he'd ever known. So, on returning to the Academy in 1957, I had become a fully-fledged organist, with an organist post (St Mary's Islington) as well. Thank you, Army. The organ thus became a joint study with the piano, and here I would like to pay tribute to Douglas Hawkrigge, for his help and encouragement.

* Is this Edmund Birch (1957)?

David Grundy's book *The Glorious Experiment* (A history of the Yorkshire Symphony Orchestra 1947-55) is in the Academy's library. The orchestra's founder and conductor was Maurice Miles, professor of conducting at the RAM for many years. David also cooperates with a former teaching colleague in producing a series of *Christian Hymns and Songs*, obtainable from Feather Books, Old Coppice, Shrewsbury, SY3 0BW.



George Friderick Handel (1685-1759)
Artist unknown

The Royal Society of Musicians is the oldest musical Charity, and was founded in 1738 as the 'Fund for Decay'd Musicians'. Its Declaration of Trust was signed by 228 members of the profession including Arne, Boyce, Carey, Greene, Pepusch, Edward Purcell (son of Henry) and Handel. By the end of the nineteenth century it was prudent for a young musician to seek membership to confirm status in the profession and to be able to call for help if in grave need. But the post-war Welfare State and insurance developments led to a decline in membership and a renewed realisation that its aims had originally been for the relief of any professional musicians and their families in serious distress and not primarily for the protection of Members. Changes in policies were reinforced by its second Royal Charter in 1987, so that the Society can now help stricken non-members, including students, with the same cautious generosity as its Members. Members now join the Society for altruistic reasons, and the annual subscription is therefore nominal at £5. The Society depends largely on its Members to advise it of any cases of distress which they feel able to bring forward for consideration in strict confidence by the Governors. For further information and an application for membership, please contact Mrs Maggie Gibb, Secretary, Royal Society of Musicians of Great Britain, 10 Stratford Place, London W1C 1BA (tel 020 7629 6137. The Society's postcards include its famous portraits of Haydn, Corelli, Geminiani and Rossini, medals, drawings and manuscripts in its collection, curated by the Society's Hon. Archivist and Keeper of Portraits, Oliver Davies. These are available thorough Maggie Gibb.

A Cello Century of British Women Composers

CELLIST CATHERINE WILMERS (1974) writes about her passion for collecting unknown works by women composers, and of some recently discovered gems for the cello.

A Cello Century of
BRITISH WOMEN COMPOSERS



Catherine Wilmers - cello
Simon Marlow - piano

A *Cello Century of British Women Composers* was released by ASV July 2000 (CD QS 6245). CATHERINE WILMERS (cello) and SIMON MARLOW (piano)

became senior lecturer at the Anglia Polytechnic University and her successful book about cello harmonics has been translated into Japanese.

Now I had the framework for *A Cello Century of British Women Composers, 1894-1994*, I decided to make a CD of this lovely music, using works by ten different women composers, six of whom had studied at the RAM. Possibly Sheila Power did too. Her *Suite* is dedicated to May Mukle, and apart from that she remained a mystery to me for over a year. Even her publisher Augener knew nothing about her. I advertised in the RAM *Newsletter* to see if anybody knew about her, and May Mukle's great niece, Naomi Elliott, the cellist, got in touch. This was thrilling, since I was also interested in May Mukle. In fact she knew nothing about Sheila Power but plenty about May. She invited me to her house and produced the Sheila Power manuscript. I had been to the Records Office to try to at least find out when Sheila Power lived, whether she married and when she died. The fact that her music was published (by Augener) in 1938 was a clue but the 'Sheila Powers' at the Records Office did not seem to fit. I ordered a death certificate of one who was married to a railway goods porter in Staines in 1948 ... a bit unromantic! Now I received a large clue. The manuscript had an address in Madeira! I returned to the Records Office and looked under the British Consular entries and ordered a birth certificate. This Sheila Power was born in 1903 in Funchal, Madeira. This time it sounded good!

I rang the Madeira Tourist Office and asked if there was a Music Conservatory there. They gave me an address and telephone number. I telephoned, but my Portuguese is non-existent. I was assured that nobody knew of Sheila Power. Perhaps this was a dead end? I decided to write, and José António Sardinha Vieira replied. He is the librarian at the Conservatory, and has been a marvellous and invaluable help in my search. He found an article in the *Registo Bio-*

Caroline Bosanquet (b.1940) sent me her *Elegie*, having heard that I was interested in women composers. It was written in 1994 in memory of the cellist Joan Dickson, and is a strong and powerful work. When I spent some time exploring old programmes at the RAM I found one of Caroline's. She was performing a Loeillet Suite on the cello, and was a pupil of Muriel Taylor. She

bibliográfico de Madeirenses, sécs XIX-XX, author Luiz Peter Clode, so I now know she lived until 1971, studied in London, and later in Madeira founded an order of nuns!

In the RAM *Newsletter* I read that Margaret Hubicki (b.1915) had composed some cello pieces in the 1930s. They were performed at a concert for her 'double-fortieth birthday'. She was a professor at the RAM, having herself been a composition student there of Benjamin Dale, and had taught me harmony and aural. I was always impressed with her enthusiasm and eagerness to help. We even analysed cello pieces by Webern, and thereafter always exchanged Christmas cards. I rang her and in April 1997 she sent me the music, two absolutely delightful pieces, *Lonely Mere* and *Rigaudon*. She has given me constant help with the CD project and now that it has been released by ASV says 'It's amazing. Suddenly to find that things one did a long, long time ago have come to life - an extraordinary and staggering experience.'

Amy Horrocks (1867-1920) was born in Brazil (to British parents) and studied at the RAM. She was awarded the Potter Exhibition in 1888. This was founded in 1860 as a testimonial to Cipriani Potter (Principal RAM 1832-59) and was worth £12 towards the cost of a year's tuition. In 1885 she performed her own sonata at an RAM concert and her *Lady of Shallot* for piano trio and recitation was often performed at the RAM. Later she won fame as a pianist and one of her cantatas was first performed at a Henry Wood Prom. The 1922 RAM Centenary celebrations featured two of her songs. Her cello pieces are delightful folk-based works.

Dora Bright (1863-1951) also won the Potter Exhibition (in 1884) and was the first woman to win the prestigious RAM Charles Lucas Composition Prize. In July 1886 she and Amy Horrocks appeared in the same RAM concert. Dora Bright was a friend of Edward German and performed his duets on this occasion. She also became a well-known pianist, playing her own piano concerto at the Crystal Palace Concerts (1891). A year later her *Fantasia* for piano and orchestra was the first work by a woman to be commissioned by the notoriously conservative Philharmonic Society. Her *Polka à la Strauss* is a superbly crafted archetypal 'palm court' polka.

May Mukle (1880-1963) was a pioneer woman cellist, the first British woman cellist to gain a truly international reputation. A student at the RAM already aged 13, she was awarded an Associateship of the RAM at the tender age of 17. She gave the British première of Borodin's String Quartet in D at an RAM concert while still a student in 1895, and later gave British premieres of Bloch's



Schelomo and Ravel's Duo, as well as having works by Vaughan Williams and Holst dedicated to her. She became great friends with Rebecca Clarke and they travelled all over the world together. May performed Rebecca's Sonata for the RAM 1922 Centenary Celebrations and her own compositions for the Opening of the new RAM Building in 1912.

Rebecca Clarke (1886-1979) entered the RAM in 1902 to study piano and violin, but left in 1904 at the insistence of her father after her harmony teacher, Percy Miles, proposed to her. He later bequeathed a Stradivarius violin to her which she sold and used to institute the May Mukle Prize. She has become a well-known chamber music composer. The story of her winning second prize in the Coolidge Competition in 1919 with her viola sonata is marvellous - 'You should have seen the faces of the jury when it was revealed the composer was a woman,' said Mrs. Coolidge. The *Passacaglia* is also a stunning piece.

I have been very lucky to find such an interesting project, with strong and attractive but mostly neglected music to record. After ten years as Sub-Principal cellist with the London Philharmonic Orchestra and my children becoming a 'little bit' more independent (they are now 14 and 11), I have had time to pursue a fascinating trail which is never ending! I very much enjoy giving recitals which are a portrait of May Mukle in words and music, using her music and that of her friends and colleagues, and delightful stories from her travels which have been sent to me from all over the world! The CD is also bringing me comments from interesting people and creating new opportunities and friends. Sophie Fuller, author of the *Pandora Guide to Women Composers* wrote 'Many congratulations on your splendid achievement! I have really enjoyed listening to the CD - a fascinating range of music in great performances.'

A Good Ear

A gentleman, anxious to secure for his son a thorough knowledge of the science of music, applied to a professor for the purpose of the youth's instruction. Understanding from the master, that whatever tuition his son might receive, would be of very little benefit to him unless he possessed a good ear, the father replied that although as the parent of the boy, he ought not to boast, yet he must say, that he had never in his life seen 'a handsomer ear than Bob's'.

From *Concert Room and Orchestra Anecdotes of Music and Musicians Ancient and Modern* by Thomas Busby, Clementi and Co, Cheapside, 1825 (McCann Collection, RAM)

Peoplesound.com expands with a dedicated classical list for composers and performers



Yan Fitterer (Head of IT), Philip White (Registrar), Peter Craik (Press & Public Relations Officer) and Janet Snowman visited the offices of Peoplesound.com, where Geoff Heddle (left) is starting up a Classical list. Peoplesound.com is committed to aiding in the discovery of new music - whether you are a composer who needs a voice or an artist waiting to burst onto the musical scene, contact Geoff, who will explain how the organisation handles sales of CDs directly, at www.peoplesound.com Photo Janet Snowman

Morfydd remembered

Composer Morfydd Owen died at the age of 26. RHIAN DAVIES, on a 'Morfyddfest'.

Morfydd Owen (1892-1918) heads the roll call of Welsh women composers whose music has come to international recognition - Grace Williams (1906-76), Dilys Elwyn-Edwards (b.1918), Rhian Samuel (b.1944) and Hilary Tann (b.1947). And never was the work 'international' more relevant than during the 1998-9 season when Morfydd's compositions were heard as far afield as Paris, Seattle and Minneapolis.

Notable events also took place nearer home. Soprano Helen Field and Ingrid Surgenor (1969) released six of Morfydd's songs on the Sain label (Sain CD 2196); a rare performance of her 1915 Piano Trio was heard at the Lower Machen Festival and the London Welsh Chorale, conducted by Kenneth Bowen, introduced Eric Rees' choral arrangement of *Gweddi y pechadur* (*The Sinner's Prayer*) and *The Sleep of Morfydd* at St. Jude-on-the-Hill, Hampstead Garden Suburb. The impressionistic *Nocturne* (1913), which won Morfydd the Charles Lucas Medal at the end of her first year at the Academy, also received its Welsh concert premiere. The lush *Threnody* for divided strings from an incomplete suite of incidental music inspired by the Branwen legend in the *Mabinogion* (1916), continues to be the composer's most popular score. Recent programmings include the Gower Festival and Brangwyn Hall, Swansea, plus a run of performances by the West Glamorgan Youth Orchestra in Central Hall, Edinburgh, Symphony Hall, Birmingham, and the Royal Albert Hall, London.

But the most important breakthrough was the first festival to make Morfydd Owen its featured composer, an ambitious long weekend of interconnected activities in Winnipeg, Canada. The city has championed Morfydd Owen for several years thanks to Dr Keith Davies Jones, an expatriate Welsh oncologist who is President of the St David's Society of Winnipeg and the composer's greatest fan.

His endeavours had small beginnings, programming a hymn-tune here, some songs there. Then came the world premiere of Morfydd's Prelude in F, given in his own orchestration by the Winnipeg Chamber Ensemble. Finally, through funding from Canada, the USA and Wales, Keith launched his boldest venture, a three-day 'Morfyddfest' to coincide with the Pan-Am Games in Winnipeg. Mari Morgan and Rachael Harwood-Jones sang Morfydd's songs, Stewart Thomson accompanied and played her piano pieces and Keith and I gave the world premiere of *Yr Arglwydd ar fy nhaith* (*The Lord on My Journey*) during the closing cymanfa (hymn-singing festival). I also lectured on her life - 'Demystifying Morfydd'. We had a good, enthusiastic turnout every day, and some audience members drove nine hours each way from Saskatoon to attend. Others, visiting the Games from New York, came along out of sheer curiosity.

It was altogether a magical, memorable festival, which significantly raised the overseas profile of Frederick Corder's favourite student '... this remarkable young lady ... a personality of such beauty and charm ... a mind and body of quite unusual energy ... a refined and beautiful talent ...' (Obituary: Morfydd Owen, by Frederick Corder, *RAM Club Magazine* No 54, October 1918, pp13-14).

Rhian Davies was awarded a PhD by the University of Wales for her research on composer Morfydd Owen, who studied composition and singing at the RAM from 1912-17.

Out & About



Douglas Boyd

Professor of oboe **Douglas Boyd's** (1980) career took a new direction a few years ago, when he began conducting. Since his debut in 1996, he has conducted the Scottish Chamber Orchestra, City of London Sinfonia, Orchestre National de Lyon, Hong Kong Philharmonic and New Arts Philharmonic in South Africa, among others. He has recently been appointed Principal Conductor of Manchester Camerata, and will make his US conducting debut at the Mostly Mozart Festival in San Diego, with return visits to the CLS and SCO. He is not, however, giving up the oboe just yet - his 2001 season includes the Strauss Oboe Concerto and performances with the London Mozart Players and, in the US, with the Cincinnati Symphony Orchestra.

Colin Carr, who teaches cello, had concerts in October on four continents. He writes: 'From England I went for two weeks of concerts in Zimbabwe, including recitals with professor of piano, **Hamish Milne**; back to London for a couple of days at the Academy and then to Los Angeles for teaching and on to Korea for concerts in Seoul (Elgar Concerto with the KBS Orchestra). In September I recorded the entire Associated Board syllabus Grades 1-8 which were released before Christmas, and in November the Brahms Sonatas CD with Lee Luvisi (Arabesque label, New York) were released.'

Michael Dussek (1980) is recording an ongoing series of CDs of British music for the Dutton Epoch label, one of which, Edmund Rubbra's Violin Sonatas with violinist Krysia Osostowicz, was nominated for a Gramophone Award. Other disc have included chamber works by Rubbra and Lennox Berkeley with the Endymion Ensemble, and cello sonatas by Hurlstone, Parry and Bantock with **Andrew Fuller** (1980). Michael will soon be recording Rubbra's solo piano music as part of the Academy's Research Project. The Dussek Piano Trio's recording of Arensky's two-piano trios for Meridian was described by *Gramophone Magazine* as 'a new coupling to set alongside the very best - and the



Alison Pearce

competition is pretty fierce, too.' Michael also continues to lead a busy concert schedule. This year he performed in the Brighton, Bath and City of London Festivals where, with violinist Antje Weithaas, he took part in the Festival's survey of the complete Beethoven sonatas for violin and piano in association with BBC Radio 3. The Dussek Piano Trio are selected artists for the National Federation of Music Societies this season, leading to numerous engagements, and the Endymion Ensemble continues its much-acclaimed South Bank series of Composer Choice Concerts - the featured composers this season are Tavener, MacMillan and Henze - as well as celebrating its 21st birthday at the Wigmore Hall, on December 21st.

Vice-Principal **Jonathan Freeman-Attwood** has just finished a major project as producer for the complete works for violin and harpsichord by Bach with Rachel Podger and Trevor Pinnock, for Channel Classics. These include little-known versions and the two continuo sonatas.

December marks the release of Volume 12 of Lecturer in supporting studies, **Jeremy Filsell's**, recordings for Guild of the complete Organ Works of Marcel Dupre, completing the project which was recorded in the USA in 1998 and described in *Gramophone* as 'one of the most important organ recording projects of

recent years. Jeremy will appear as solo pianist in performances of Rachmaninov Piano Concerto No 2 in Hemel Hempstead and Guildford in March 2001. Two recording projects in progress are the Solo Piano music of Johann Eschmann (a Swiss contemporary of Schumann) & solo organ music of Arthur Wills (RAM Professor 1964-92), in honour of his 75th birthday in 2001, both for Guild. In April Jeremy will undertake a tour of the USA (piano & organ).

Professor of singing, **Alison Pearce** has recently returned from a recital tour of France celebrating the work of Erik Satie (*La Diva de L'Empire*, the title of her programme, is one of his song titles). She began 2000 in Germany as the soprano soloist for a New Year's Day performance of Haydn's *Die Schöpfung*, and during the year she has performed in Poland for recital tours and master classes in Warsaw, Krakow and Bialystok, the South of France, Netherlands and Belgium for Gala opera concerts as well as many oratorio appearances in the UK. She is also the artistic director of Colla Voce, an international summer school for singers and accompanists. She is shortly to record professor of composition **Paul Patterson's** *Hell's Angels*. As well as many more appearances and masterclasses in Europe, her next ambition is to gain her pilot's licence. 'You just can't hold these sopranos down, can you?' she says.

Following last year's involvement in the Royal Over-Seas League Music Competition, Professor of harp **Skaila Kanga** (1966) has inaugurated a new category of prize, Chamber Music with Harp. This will take place in February, and the deadline for entry is 12th January 2001. The prize awarded to the winners is £500 with automatic entry to the main Ensemble Prize of £4000. Victoria Davies, a junior student of Skaila's, recently won the London Harp Prize, sponsored by Clive Morley Harps. Pilgrim Harps have also generously loaned the Academy a new concert harp for trial. Skaila has been invited to be on the Jury for the USA Harp



Derek Taylor, Professor of Horn, officially retired at the end of last academic year. Pictured with Derek, second from left, are Blake Pain, Richard Wainwright, Richard Watkins, Evgeny Chebenkin and Head of Brass, John Wallace. Snapshot Janet Snowman



Mats Lidstrom

Competition in Bloomington, Indiana in July 2001.

Last summer, Professor of cello **Mats Lidstrom** made a world première recording of the cello concerto by G. de Frumerie prior to touring Sweden with Anne Sofie von Otter and their mutual pianist, Bengt Forsberg. This was the first time Mats had celebrated Midsummer Night's Eve in his native country since 1988. The trio also appeared in the City of London Festival and the Oslo Chamber Music Festival. With Bengt, Mats gave a recital in the Duke's Hall in October of mostly French music, which they recorded a couple of days later for Hyperion. Also performed were some of Mats' transcriptions of Rameau, Tille, Scriabin and Korngold, which were also recorded for Hyperion for a CD of short works. His recent compositions include Tangos in C and B flat for string quartet, and a popular song for voice and orchestra, for which he has also written the lyrics.

Patrick Russill, Head of Choral Direction and Church Music writes: 'In April and June I was organ soloist with the Orchestre Philharmonique de Strasbourg in Strasbourg and Dijon for performances of Janacek's *Glagolitic Mass* with the world's leading Janacek choir, the fabulous Prague Philharmonic Choir. In July, I recorded organ works of William Byrd for ASV's Byrd Edition on a specially imported chamber organ in the Fitzalan Chapel in Arundel Castle; these sessions were the first time an organ had been heard in the Chapel since the Reformation. They have already been issued together with the Cardinal's Musick's performances of the *Three Masses* by Byrd, and the CD was selected as an 'Editor's Choice' in the Awards issue of the *Gramophone* magazine. Together with David Titterington, Head of Organ and Susan Addison, Professor of Baroque Trombone, I led 25 Academy students (the RAM Chamber Choir, organists, cornetts and sackbuts, a composer and a student choral director) on our now annual week-long visit to Neresheim Abbey in southern



Conductor Colin Metters, Music Advisor and Principal Conductor of the Vietnam National Symphony Orchestra, pictured with the Prime Minister, Pham Van Kai (right), Deputy Prime Minister Kien (far right) and Vice-Minister of Culture Kien (far left). This was taken following the recent concert at the Hanoi Opera House conducted by Colin, who is heading a five-year plan of reconstruction and development for the VNSO, under the auspices of the Ministry of Culture and the British Council. The soloist on this occasion was pianist Bich Tra (2000)

Germany. We supplied music for the monks' daily liturgies and a sell-out final concert for 1200 people included music for organ, early brass and choir based around the celebrated frescoes by Martin Knoller on the Abbey's ceiling. The highlight was Giovanni Gabrieli's *In ecclesiis*, which utilised the entire ensemble (including two organs). Two commissioned works from students were premiered at services during the week - Robert Fokkens' *Jesu dulcis memoria* and Matthew Martin's *O sacrum convivium*. This year sees the 10th anniversary of the collaboration between the Academy and Neresheim Abbey, and we plan to record an Academy CD in the Abbey to celebrate the event.

Professor of organ **James O'Donnell** has been appointed Organist & Master of the Choristers at Westminster Abbey from January 2000. He was also appointed a Knight Commander of the Order of St Gregory & Honorary Fellow of the Royal School of Church Music for distinguished services to music, particularly at Westminster Cathedral.

Ingrid Surgenor (1969) will undertake a series of six recitals for BBC Radio 3 from St David's Hall with past finalists and winners from the Cardiff Singer of the World Competition, leading up to the next event itself in June 2001. Future engagements also include recitals at the Opera Houses in Manaus, Brazil; Baya, Italy, and at the Covent Garden Festival.

David Titterington, Head of Organ Studies, has been awarded the title of Doctor Honoris Causa and Professor by the Liszt Ferenc State University of Music in Budapest. Recent performances include a series of 12 recitals featuring the major works of J.S.Bach for the Dartington International Summer School & Festival; the UK première of Hans Werner Henze's 9th Symphony with the BBC Symphony Orchestra at the BBC Proms, recitals in Italy,

Germany and at the Brezice, Arundel and London Bach Festivals.

Professor of viola **John White** (1963) is the first British viola player to be honoured for his services to the instrument by the International Viola Society. At a special ceremony during the 28th International Congress in Sweden in August 2000, he was presented with an inscribed glass vase by Dr David Dalton, President of the Society. In September John was a jury member for International Viola competitions in Turkey and Kazakhstan. The Australian/New Zealand Viola Society have also invited him to give the opening lecture (on **Lionel Tertis**) at the first ever Viola Congress 'Down Under', to be held in Wellington, New Zealand, in April.

William Whitehead (1994), academic studies teacher, has been elected to the Council of the Royal College of Organists and has been made Chairman of the Lennox Berkeley Society.

Nick Ingman, who taught at the Academy from 1987-97, writes that the total of No 1 records he has arranged has now reached 14, soaring with Robbie Williams's No 1 hit, coinciding with Nick's work on Ronan Keating's new album, which also reached No 1 in the album charts. Nick's work is also represented on the new Madonna album, on which he worked last year. His recent work in film included the score for the animated film *Chicken Run*, the new Michael Caine film *Quills*, *Dinosaurs* for Disney and *The Red Planet*, to be released next year starring Val Kilmer.

STOp - THIEF!!!



FELICITY VINCENT (1967) provides some helpful advice

On Bonfire Night my 'cello was stolen. I'd been out in the back garden sweeping up leaves and didn't close the door properly. Even so, who'd pinch a cello in a hard red case and exit over a garden wall? Now it's Thursday evening, and I've just collected my instrument from Hampstead Police Station. It is unharmed. I can't believe my luck - but out of this experience I'd like to offer fellow-musicians some guidelines.

British Reserve Insurance have been brilliant, and I wouldn't have had the cello back without some efficient work from the police. It showed up at Richmond Music Shop, where they were amazingly quick getting to the spot. But the shop had been alerted by a fax from my husband.

So, before your instrument can be stolen, take photographs of it and its case and have them put on disc. Don't keep the only copies of the photos in your instrument case - nor your certificates relating to the instrument. Note any obvious features - maybe we string-players should have brightly coloured personalised tuning pegs?

Keep your insurance premiums up-to-date and adequate.

If your instrument is stolen:

- Phone the police
- Phone your insurance company
- GET WORKING! The first 72 hours are crucial, so take time off

On Sunday we posted notices through every letterbox in box our street and to houses backing onto our garden. We put notices in local pubs and the local mini-supermarket, and a café where local kids congregate. I went to Camden Market with amateur unofficial snaps of me with my cello and me with its case. There I targeted guitar shops. And I went around local junk shops. A friend scanned the official photos so that I had a disc to email and also a complete sheet of photos and details. On Monday we faxed information about the cello and its distinguishing features to the Musicians' Union, since I am a member, and to dealers, orchestras and music colleges: much of this duplicated what British Reserve were doing. They and the police alerted Cash Converters, a nationwide chain of pawn shops. We were warned that instruments just love Eurostar, so we faxed Vatelot in Paris and Jean Strick in Brussels. I went and checked out guitar shops in Denmark Street, London WC2.

Wednesday I was at Camden Passage at 7am, and we were planning to go to Bermondsey Market (3am onwards, on Fridays), and Brick Lane (all-night

Saturday to Sunday). What was then left was a 14-page print-out of shops handling instruments, up and down the country, provided by a viola player in Glasgow who used to run a recovery service - a former colleague gave us his number. The same information is in the various Yellow Pages volumes, which are also on the internet. My husband had already started on the print-out and, since instruments can take weeks or months to find, we were prepared to work our way patiently through the whole lot.

We live near the North London Line which ends at Richmond, and the very first fax on Wednesday went to Richmond Music Shop; three hours later, a couple walked in with my cello. The proprietor used his alarm button to the local police station and the culprits were caught. After it's over, you 'get sensible' again, but I did a lot of work both visualising and mentally protecting my instrument. You have to believe that your instrument will come back to you.

So, if it happens to you - good luck, but also make your own ...

Tea for Two

A heart-felt anonymous letter to the Academy

'The person who made a significant impact upon my life has never met me. And while I don't know her name or the way she laughs or the details of her face, I've sat and listened to her beautiful music for hours.

As my mother and I walk through the familiar doors at Brown's Hotel, the concierge welcomes us back with a warm smile. My mother and I aren't here to stay the night at the hotel, but are here for high tea. Traditional high tea is probably the only truly British custom that my mother and I have adopted into our lives since coming to London. It's a custom which has great importance to us, because we spend these too infrequent occasions catching up on all that we've missed during the constant drum of our lives. When we finally have a time when we are both free of life's hassles, we spend it together with cups of Darjeeling and three tiers of plates filled with sandwiches, scones and savouries.

The reason my mother and I always choose to go to Brown's is for one primary motivation: to hear the pianist. While there are pianists at other restaurants and hotels which serve high tea, none are as important to us as the one at Brown's. When we walk into the main dining room,

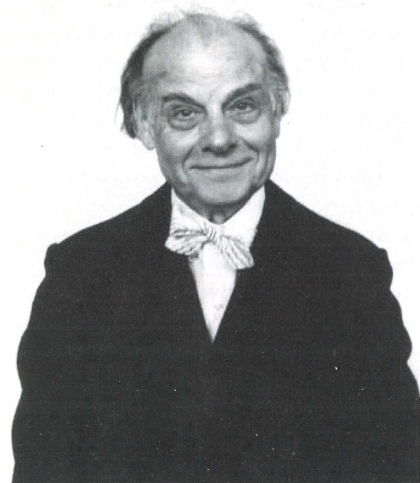
the piano is situated in the far corner with the pianist's back facing the wall. Although she is facing the people, no-one can see her face over her massive instrument, and only when you see high-heeled shoes moving up and down on the pedals do you know that it is a woman. Her presence appears to be ignored by all of the other tea-drinkers in the room, though she is an essential reason that my mother and I have our outings.

These outings are times for updating and gossiping, but they're also times for reminiscing and re-living the past. Some of the earliest and fondest memories I have of my mother are when she's sitting at her baby-grand piano and making the most beautiful sounds come from the 88 ivory keys. I never understood how she could just pick up a sheet of music and be able to play it without her fingers getting tangled up in themselves in the midst of the countless black notes. She always played one song that I especially like, a song by Thomas 'Fats' Waller, *Ain't Misbehavin'*. I've gradually learned how to play it and now, when my mother and I are back in Tennessee, where her piano rests, we play the song together, playing an octave apart so that our hands don't collide.

One of the first times that my mother and I went to Brown's, we sat down like always and talked, and listened to the piano sing. Soon into our tea, we suddenly stopped in the middle of our conversation and looked at each other and smiled, for the song that came sounding from the piano was none other than *Ain't Misbehavin'*. I instantly thought of my mother at her piano, and then of my presence beside her with my grandparents watching us with joy and pride. I'll never forget the gratitude I felt towards the pianist in helping me realise that I should stop running through life at 100 miles an hour, and stop to listen to the music, literally, and keep sacred memories like these fresh in my mind. Too often in my life I've shouted a hurried goodbye in the direction of my mother while running out the door because I was more concerned with what assignments were due, where I had to go, and who I was supposed to see. But when we go to Brown's, the pianist comforts us through her music and assures us that there will always be tomorrow for running around, and that we should take these times to just relax and enjoy each other's company. The feelings and advice that I receive from this stranger, who's never spoken a word to me, have shown me to look at what's happening today and not ten years from now. Though she'll go through life probably never knowing how much she has meant to my mother and me, our lives would probably not be as close as they are without her.'

(The student pianist playing at Brown's last year was Lubica Cekovska, one of the Academy's composers)

APPRECIATIONS



Clarence Myerscough

I heard about Clarence Myerscough the day after his death. Now I want to express my sadness, and my wife's. I had the honour of being Clarence's first Spanish pupil at the Academy almost fifteen years ago and I remember that time as the most illuminating of all my musical career. My affection towards him was more than a mere relationship between pupil and teacher; as for many others, Clarence Myerscough meant an absolute demonstration of intelligence and never-ending experience. Today he has left us down here with the remembrance of his mastery, his playing and his friendship.

The day I left the Academy, I turned into a better musician, and for that I have to thank Clarence. Today I believe that I am a better person, and for that I have to thank him, too.

Since April 1991, Clarence used to come to Spain once a year, when I had the opportunity of inviting him to give a chamber music course at the Madrid Royal Conservatory (Real Conservatorio de Musica de Madrid). He was also was invited as a violin professor at the Matisse Music Course, celebrated every summer in El Escorial (Madrid). Now the summers will not be the same.

For Clarence Myerscough, our teacher and our friend all the admiration and affection. For Marliese, his beloved wife, and for Nadia and Lucian, all our love and support. For the Royal Academy of Music, thanks for giving us the opportunity of meeting such a great mind and such a wonderful heart.

Roberto Mendoza ARAM



Dulce Rapaport

Dulce Rapaport died on 30th June, aged 90. She had a long and distinguished career as a cellist and teacher. The second of four girls, she was educated in Switzerland at the North London Collegiate School and, in the early 1930s, at the London Cello School and the Academy, where she studied with Douglas Cameron, and piano with Clifford Curzon. She subsequently won a scholarship to the Guildhall School of Music for further study with Arnold Trowell. She married Benjamin Haigh Marshall and moved to Devonshire. Apart from an extensive private teaching and playing career, Dulce taught at Bedales School and Dartington Hall and was responsible for the Devon County initiating cello classes in primary schools. She and her husband, Benjamin Haigh Marshall, started the Dulce Haigh Marshall Trust to provide financial help for young string players in Devonshire.

Benjamin Haigh Marshall

Benjamin Haigh Marshall was a student at the Academy in the early 1930s, training as a conductor. He founded the Haigh Marshall String Orchestra and in 1939, following his marriage to the cellist Dulce Rapaport, a fellow student, they moved to Devonshire where he was appointed to War work at Start Point. In 1945 he founded the Western Philharmonic Orchestra, combining a busy career conducting and teaching. His and Dulce's two sons, Nicholas and Julian, are both musicians.

Rosemary Rapaport FRAM

Frederic Jackson

It all began in 1958 in Southend-on-Sea, Essex. I was 15 and having had piano lessons since the age of four-and-a-half with Miss Austin, was ready to move on. I continued having lessons with Brian Lamport (1959), a pupil of Freddie's. When I was about 17, Brian asked Freddie if he would be prepared to take me on as a private pupil at his Ealing home. I remember the day I travelled up to Ealing to play for him and how grateful I felt to be accepted.

So began the fortnightly trips from

Southend to Ealing to be greeted with a smile and a 'cuppa' by Bessie, his housekeeper. These wonderful lessons automatically progressed to the RAM, where I was to study piano with dear Freddie, singing with Mary Hamlin and harmony with Peggy Hubicki. I believe I was the first of Peggy's students to gain the GRSM, in 1965.

Freddie had a pupil who was an excellent pianist, but his sight-reading was something to be desired, so on Freddie's instructions and early in the morning, two or three times a week, we two students were in Room 25 playing piano duets. It was also a joy for me to play Schumann's Piano Concerto in A minor with the Second Orchestra. I married in 1965 but kept in touch with Freddie. What a coincidence that he was adjudicating at a local festival that I attended. He told me that he was soon to fulfil his dream of conducting the Verdi *Requiem* with an enlarged choir, at the Academy, and would we like to come? 'I'll leave the tickets with Paddy at the front desk.'

I will never forget the moment Freddie collapsed while conducting this wonderful work, and how devastated I was at his passing. But, as my husband said 'He was doing what he always dreamed of, in the place he loved'. I am still teaching and performing and loving every minute, and think fondly of Freddie and all that he taught me.

Daphne Lewis

Recent deaths

It is with deep regret that the Academy notes the deaths of the following

Alice Ainsley OBE (née Lumsden, 1934), October 2000
Gwynne Edwards FRAM on 9 June 2000
Professorial staff 1948-83
Sidney Ellison FRAM on 27 March 2000
Professorial staff 1962-86, Consultant professor 1986-8
Sir William Glock HonRAM on 28 June 2000
Margaret Alice Good ARAM, August 2000
Roy Henderson CBE FRAM on 16 March 2000
Professorial Staff 1940-74
Patricia (Pixie) Holland, June 2000
John Hosier CBE HonRAM on 28 March 2000
Olive Brooks Hunt, 2000
Hugh Marchant FRAM on 21 April 2000, Professorial staff 1948-85
Benjamin Haigh Marshall, September 1999
Iris Loveridge FRAM, November 2000
Clarence Myerscough FRAM (1953) on 8 October 2000. Professor, RAM, from 1965 until his death.
Norah Newby (Cummings) FRAM. On 8 September 2000. Former teacher, Junior Academy.
Johanna Peters on 27 May 2000. Professor, RAM Vocal Faculty.
Dulce Rapaport (Mrs Benjamin Haigh Marshall) on 30 June 2000
Rosemary Sanderson (1977) on 30 April 2000
Robert Sherlaw-Johnson FRAM (1957) on 3 November 2000
Leonard Smaldon HonARAM on 12 July 2000. Former House Manager, RAM
Ruth Ela Thomas on 21 December 1999

Royal Academy of Music Newsletter

Honours Committee

The following awards were made by the Board of Governors at the Honours Committee Meeting in January 2000.

Honorary Members of the Royal Academy of Music (HonRAM)

Django Bates, Joshua Bell, David Cairns, Plácido Domingo, Renée Fleming, Valery Gergiev, Gundula Janowitz, Gustav Leonhardt, Christa Ludwig, Radu Lupu, Kurt Sanderling, Peter Schreier, Bryn Terfel

Hon Fellows of the Royal Academy of Music (HonFRAM)

David Josefowitz, John Ritblat, Jill Spencer

Fellows (FRAM)

Kenneth Alwyn, Philip Eastop, Kenneth Essex, Gillian Knight, Steven Naylor, Anthony Robson, Charles Spencer, James Wood

Associates (ARAM)

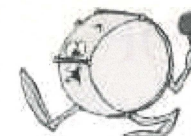
Brian Ackerman, Oriole Faram Aitchison, Keith Amos, Margaret Archibald, Marius Argiros, David Asater, Catherine Beynon, Trevor Barnard, Mary-Ann Blades, Russell Channell, Brian Chapple, Ann Cherry, Andrew Claxton, Ronald Cleak, Katherine Constable, Tom Davey, William Verdun Davies, Nicholas Eastop, Mark Eden, Nina Finburgh, Andrew Foster, Christian Garrick, Catherine Geach, Steve Gibb, Peter Gilbert-Dyson, David Gordon Shute, Stephen Goss, Alan Gough, Joanna Graham, Alan Hammond, Nigel Ninson, Christopher Hooker, Bettina Houlder, Alain Judd, Peter Katona, Zoltan Katona, Janice Knight, Gerard Le Feuvre, Shaun McCarthy, Eileen McCarthy, Hugh McKenna, Nicholas Mathias, Richard May, Amos Miller, Gabriela Montero, Makoto Nakura, Peter Nardone, Mary Nelson, Simon Over, Charlotte Page, Edwin Paling, Judith Pearce, Quentin Poole, Irene Pragnell, Helen Rogers, Adam Saunders, Peter Selwyn, Christopher Stell, Andrew Sutton, Valerie Taylor, Kathryn Thomas, Barrie Townsend, Geore Vass, Malcolm Weale, Richard West

Honorary Associates (HonARAM)

Susan Addison, Dominic Alldis, Ian Balmain, Anneke Boeke, Keith Bragg, Sarah Callis, David Chatterton, Andrew Clark, Michael Cox, Robert Farley, Geraldine Frank, George Hall, Denise Ham, Yuko Inoue, Neil Heyde, Terry Lewis, Gerard McBurney, John McFadden, Sophia McKenna, Toru Mikami, Gareth Newman, Anna Pope, Janet Price, Karen Rabinowitz, Chika Robertson, Malcolm Smith, Lilian Strange, Yu-Chiou Tchen, John Toll, Beatrice Unsworth, Paul Watkins, Dick Walter, Nigel Wilkinson

Royal Academy of Music Newsletter

LOST...



Sadly, people's homes get broken into and precious objects are stolen. Cherished Academy medals and an Academy Certificate of Merit belonging to the mother of Hugh Cole were stolen from his home in Tyne and Wear earlier this year. If anyone finds these either at a car-boot sale or antique fair, it would be enormously appreciated if you would retrieve them for the family. Mr Cole lives at 4 Alloy Terrace, Rowlands Gill, Tyne and Wear NE39 2ND. Mr Cole's mother's name, which is on the medal, is **Elizabeth Margaret Llewellyn**, and the medals are dated c.1900.

FOUND ...

Royal Academy of Music medals belonging to **Gordon Oates** and dated in the 1930s have been found in woods near Ashford, Kent by Colin Hyder, 65 Baileysfield, Ashford, Kent TN23 4XE. Email Riverside16@aol.com. If anyone knows the whereabouts of the family, please contact Steve Hyder who is interesting in reuniting family with medals.

SEEKING...

Clare Charity (née Forsyth, 1954) dropped into the Academy after many years. She would love to hear from old friends, and can be contacted by email clarecharity@ig.cau.br or R. Canada 810. J. America, Sao Paulo, Brazil 10436 000. She visits England quite often. Also seeking **Derha Stewart** (1951) and **(Claudette) Yvonne de Souza** (1968). Please contact Janet Snowman at the Academy.

Judy Thönell, the Associated Board of the Royal Schools of Music's Honorary Local Representative in Western Australia, would like to be in contact with former Academy students living locally. Her email is thonellp@linet.net.au. 60 Dalkeith Road, Nedlands 6009, WA, tel 9386 2654.

Apologies

An apology is due to **Jimmy Jewell** (2000) and the musical director of *Mamma Mia* for inaccuracies in the text of the article on *Music and Media Graduates* published in the last edition.

Patricia Jacobs (née Pickmere, 1948) would like to point out that there was a small misprint in her piece, *The Plunge of Patricia Pickmere's Piano*. It should of course have read 'White Highlands' in Kenya, not 'Highlights'.

Please note that no information will be passed to a third party without the consent of the person being sought.

RAM Club News

The final of the RAM Club Prize was held on 18th June in the Duke's Hall, attended by possibly our largest audience. Adjudicators were Noel Cox (Chairman), David Pettit and Curtis Price. The standard of performances was exceptionally high, and the winner was oboist Isabella Crook. This year the Vivian Langrish Memorial Trust united with the Club in a new joint venture, offering a recital to the RAM Club prize-winner; the Trust is also funding an accompanist's prize of £400, this year awarded to Christopher Glynn. Tea was served in the Duke's Hall whilst waiting for the results, and this seemed to provide a friendly and happy atmosphere.

Our RAM Club Dinner on 5th July was again a happy and well-attended occasion, with Megan Brady producing her expert floral arrangements and Mike Lennard and his team providing an excellent buffet. Our musical interlude was performed by violinist Tamás András, accompanied by Simon Lepper, both highly commended for the RAM Club Prize.

On 17th November our AGM was well attended, with the Principal chairing the first part of the meeting. Our President, Her Royal Highness the Duchess of Gloucester, attended to close the meeting and to invest the new President, Christopher Field, with the RAM Club President's Medal. Her Royal Highness later congratulated Guy Jonson who had just completed 70 years as an RAM Club member. A concert with the Nash Ensemble and students followed.

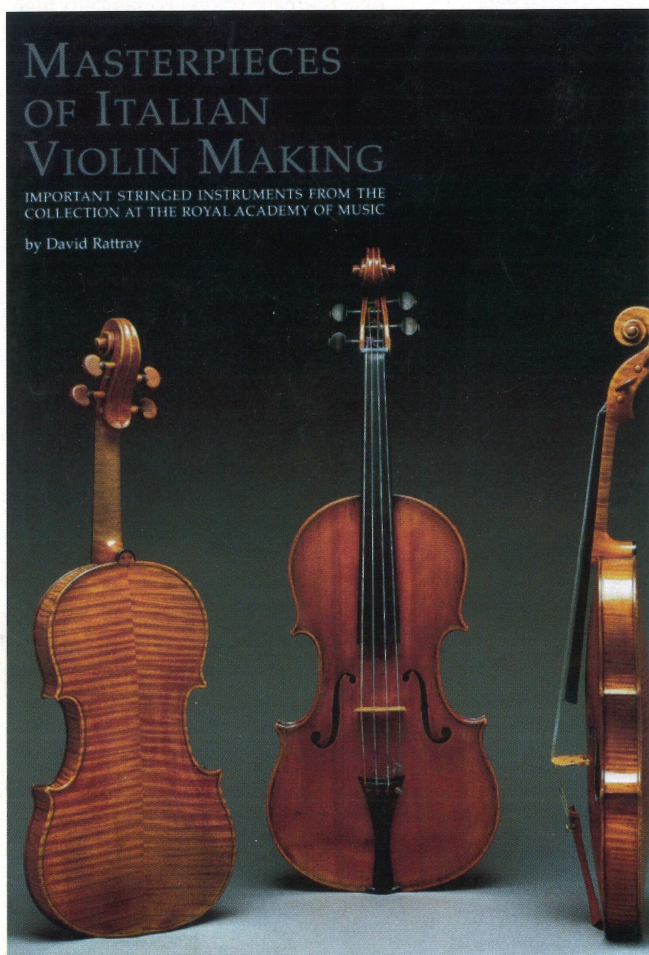
Events for the spring term will include a wine-tasting early in the term, by popular request. You will receive notification of all events. As always, we welcome new members. Rita Castle, our Administrator, works unceasingly for the Club, and can be contacted in Room 209 or phone 020 7873 7395.

Club Committee

President: Christopher Field.
Past President: HRH The Duchess of Gloucester GCVO.
President-elect: John White.
Hon. Treasurer: Andrew Morris.
Secretary: Neil Varley.
Committee: Jocelyn Abbott, Tim Barratt, Virginia Black, Peter Craik, Howard Davis, Eileen Field, Lesley Lewis, Geoffrey Pratley, Joanna Ive, Janet Snowman, Mark Wildman.
Administrator: Rita Castle
Retiring members are Jeannette Holmes, Graeme Humphrey, Guy Jonson, Vanessa Latarche, Marjorie Thomas, Frank Wibaut.

WATCH OUT FOR ...
RAM Club Wine Tasting
Good company. Great fun
Tastes good, too!
Early in the Spring term

NEW EDITION OF BEST-SELLING CATALOGUE



The Academy is proud to announce publication of the second edition of *Masterpieces of Italian Violin Making 1620-1850* by David Rattray, who is custodian of the collection. This revised edition is a larger format in full-colour and gives at least two spreads to each of the instruments. Included in the forty important instruments illustrated are an additional six by Stradivari, which have recently been presented to the Academy by the Fridart Foundation, and several Cremonese instruments by the Guarneri, Rugeri and Amati families. The book also contains a comprehensive set of measurements and a dendochronology reading for each instrument. Costing £70, it is available from the Academy for European sales.

P&P £7.50 UK. £13.77 Rest of Europe

PLEASE SEND ME A COPY OF *Masterpieces of Italian Violin Making 1620-1850*.

(Please make cheques payable to 'Royal Academy of Music')

ENCLOSED IS A CHEQUE/MONEY ORDER FOR

TELEPHONE

To: Development Office, Royal Academy of Music, Marylebone Road, London NW1 5HT. Email p.davies@ram.ac.uk or Tel +44 (20) 7873 7311 or 7873 7333, Fax +44 (20) 7873 7374 Email c.jackson@ram.ac.uk for inquiries re rest-of-world sales

For Sale

Navy sweatshirts with white RAM crest, sizes L, XL	£13.99
Navy sweatshirts with 'Royal Academy of Music' in red on left breast, sizes M,L, XL, XXL	£12.99
Black teeshirts with white RAM crest, sizes L, XL	£6.99
Pale blue teeshirts with 'Royal Academy of Music' in black on left breast, sizes L, XL	£6.99
Baseball caps	£3.50

Allow £1 per item P & P, and make cheques payable to RAM Development Company Ltd

Please contact Pandora Davies in the Development Office, RAM, Marylebone Road, London NW1 5HT.
Tel +44 20 7873 7333 or email p.davies@ram.ac.uk



Siegmund Nissel coaching the Pavao Quartet (Clare Duckworth and Kerenza Peacock violins, Natalia Gomes viola and Bryony Rump cello), in one of the elegant large York Gate teaching rooms

Photo Jim Four

Newsletter in Braille

For the first time we are now able to offer a copy of the RAM Newsletter in Braille. If you would like this service, please contact Matthew Wadsworth (tel 020 8521 4959) or Janet Snowman at the Royal Academy of Music

VIOLA FESTIVAL

16-17-18 February

St John's Arts Centre, Harlow

The 11th Annual Viola Festival given by present and past students of Professor of viola, John White, will this year celebrate the 125th Anniversary of the birth of Lionel Tertis (1876-1975). As a special tribute, Martin Outram (viola) and Julian Rolton (piano) will give a celebrity recital featuring two works written for and dedicated to Tertis - the Sonata by Sir Arthur Bliss and the Concerto (1907) by York Bowen, perhaps the first public performance in the composer's own version for viola and piano. A recent work for solo viola, *Here's Fine Rosemary, Sage and Thyme* by John Webb, will be played by Rachel Calaminus on her new viola, recently made by David Rattray. She will also play the solo viola part in Turina's evocative *Scene Andalouse* for viola, piano and string quartet, and Takashi Kikucki will play two works by Rolla and a group of pieces by the blind organist William Wolstenholme. The festival will also include a number of major chamber music works featuring the viola. All welcome.

For further information, please send an SAE to
36 Seeleys, Harlow, Essex CM17 0AD or
Telephone 01279 422567 or 01279 442447